



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

ALLISON BALCETIS **saxophones**

Friday, October 22 6pm
Studio 2-7

Program

A lecture on breath sound effects in saxophone repertoire

Intermission

Solo	Klas Torstensson (1951)
Ghosts	Chris Arrell (1970)
Kilkul	Dániel Péter Biró (1969)
Le Frêne Egaré	François Rossé (1945)
Asphyxia	Aaron Cassidy (1976)

**This recital is presented in partial fulfillment of the requirements for
the Doctorate of Musical Arts for Allison Balcetis.**

*University of Alberta
Grant MacEwan University*

Present

An Evening of Big Band Music

Featuring

Big Bands I & II

Directors

Dr. Tom Dust & Raymond Baril

Monday, October 25, 2010, 8:00 p.m.

*Convocation Hall
University of Alberta*

PROGRAMME

***University of Alberta / Grant MacEwan University
Big Band II
Dr. Tom Dust, director***

Freddie Freeloader	comp. by Miles Davis arr. by Les Hooper
Tickletoe	comp. by Lester Young arr. by Dave Wolpe
Stormy Weather	comp. by Ted Koehler & Harold Arlen arr. by Jerry Nowak
	Stephanie Savage, <i>vocalist</i>
Tambo	comp. by Dominic Spera
A Foggy Day	comp. by George Gershwin & Ira Gershwin arr. by Dave Wolpe
	Stephanie Savage, <i>vocalist</i>
Take the "A" Train	comp. by Billy Strayhorn arr. by Gordon Goodwin

INTERMISSION

***University of Alberta / Grant MacEwan University
Big Band I
Raymond Baril, director***

Airegin	comp. by Sonny Rollins arr. by Michael Abene
The Check Is In The Mail	comp. by Thomas Hay
The Nearness Of You	Comp. by Ned Washington and Hoagy Carmichael arr. by Dave Hanson
	Laura Swankey, <i>vocalist</i>
Paso A Paso	comp. by Wayne Wallace
Stranger On The Prairie	comp. by Allan Gilliland
Who Can I Turn To?	comp. by Leslie Bricusse and Anthony Newley arr. by Matt Harris
	Laura Swankey, <i>vocalist</i>
Hunting Wabbits	comp. by Gordon Goodwin

PERSONNEL

Big Band I

Alto Saxophone

Nathan Hay (UA)

Thomas Hay (GMU)

Tenor Saxophone

Savic Panylyk (GMU)

Alex Tanasychuk (GMU)

Baritone Saxophone

Stefan Wheeler (GMU)

Trumpet

Matthew Parsons (UA)

Paul Thorne (GMU)

Alanna Willis (UA)

Ian Wheat (GMU)

PJ Bailey (GMU)

Big Band II

Alto Saxophone

Gavin Goodwin (UA)

Eric Toombs (UA)

Tenor Saxophone

Becky Hargreaves (GMU)

Jon Paton (GMU)

Baritone Saxophone

Anthony Kha (GMU)

Trumpet

Shaun Waayenberg (UA)

Amanda Baril (GMU)

Trish Whitebone (UA)

Sarah Roberts (UA)

Cayley Jensen (GMU)

Trombone

Ken Read (GMU)

Harrison Lee (UA)

Devin Chubb (GMU)

Trombone

Brady Masik (UA)

Lynn Atkin (UA)

Howard Saslove (GMU)

Bass Trombone

Denis St. Onge (UA)

Bass Trombone

Adam Graham (UA)

Piano

Dan Sabo (UA)

Piano

Maureen Yule (GMU)

Guitar

Jordan Hamilton (GMU)

Guitar

Amadeo Lewis (GMU)

Bass

Connor Walsh (GMU)

Bass

Alex Lakusta (GMU)

Drums

Andrew Scott (GMU)

Drums

Nich Davies (GMU)

Percussion

Jim McDonnell (GMU)

Voice

Stephanie Savage (UA)

Voice

Laura Swankey (GMU)

THE ENSEMBLES

The **University of Alberta** and **Grant MacEwan University** established their respective jazz ensembles over 35 years ago to provide a performance outlet for students to gain experience in the jazz and commercial genres.

Twenty years ago, the two educational institutions entered into a collaborative partnership to offer students a broader range of opportunity. The result has been a winning combination for all those involved.

The bands have worked under the direction of such musicians as Dr. Tommy Banks, Neil Corlett, Rick Garn, Dr. Fordyce Pier and Bob Stroup. Professor Dust has been the director of Band II for the past 15 years while professor Baril is now in his 24th year as director of Big Band I. The bands have had the opportunity to back up internationally renowned musicians Phil Woods, Dizzy Gillespie, Bobby Shew and Edmonton's own PJ Perry. They have also appeared with Sunny Wilkinson and Ernie Watts at the Rocky Mountain Festival in Banff, Alberta.

In addition to performing at numerous educational functions, the groups have performed at a variety of civic and community events including a performance for the Duke and Duchess of York. Big Band I was featured at the 1991 International Association of Jazz Educators conference in Washington, D. C., and a year earlier, they recorded a one hour music special for the CBC-FM national network. The students have also traveled to many national music festivals, receiving both Gold and Most Outstanding Band awards in their class. In 2005, the MacEwan Big Band released its first CD, "First Time Out" which received praise from both local and national media.

UPCOMING CONCERTS

December 6, 2010	John L. Haar Theatre	Grant MacEwan University
March 7, 2011	Convocation Hall	University of Alberta
April 4, 2011	John L. Haar Theatre	Grant MacEwan University
April 17, 2011	Cantando Music Festival	Winspear Centre for Music

**THANK YOU FOR
SUPPORTING LIVE MUSIC!**

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL



The Enterprise Quartet
with Janet Scott Hoyt, piano
and Rob Aldridge, bass

Tuesday, November 2, 2010 at 8:00 pm
Convocation Hall, Old Arts Building



DEPARTMENT OF
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Programme

Quartet in D minor, ‘Death and the Maiden’ D 810 (1824)

F. Schubert (1787-1828)

- I .Allegro
- II. Andante con moto (Variations)
- III. Scherzo. Allegro molto
- IV. Presto

The Enterprise Quartet:
Guillaume Tardif and Alissa Cheung, violins
Charles Pilon, viola
Joanne Yu, cello
Das Mädchen:

Intermission

Piano Quintet in A major ‘Trout’ D. 667 (1819)

F. Schubert (1787-1828)

- I. Allegro vivace
- II. Andante
- III. Scherzo. Presto
- IV. Tema e Variations. Andantino. Allegretto
- V. Allegro giusto

Janet Scott Hoyt, piano
Guillaume Tardif, violin
Charles Pilon, viola
Joanne Yu, cello
Rob Aldridge, bass

Death and the Maiden

The Maiden:

Pass me by! Oh, pass me by!
Go, fierce man of bones! I am still young!
Go, rather, And do not touch me.
And do not touch me.

Death:

Give me your hand, you beautiful and tender form!
I am a friend, and come not to punish.
Be of good cheer! I am not fierce,
Softly shall you sleep in my arms!

Poem by M. Claudius (1740-1815)

Across a clear brook gentle,
There shot in eager haste
The trout, so temperamental;
Quite arrow-like it raced.
I on the shore was gazing
And watched the brook disclose
The merry fish's bathing
To me in sweet repose.
An angler's reel unrolled
From where he stood below.
He watched with blood most cold
The fish swim to and fro.
So long no stone or sod
Stirred up the water pure
The trout from line and rod
Would stay, I thought, secure.
At length the thief lost patience
And made the brook obscure
With crafty agitations,
And ere I could be sure
The rod had started curving;
The squirming fish was hooked.
With pounding blood observing,
At the betrayed, I looked.
You, at the fountain golden,
Of youth, so free from doubt,
Be to the trout beholden;
At danger's sign, clear out!
'Tis oft for want of reason
That maids will shun the straight.
Beware the anglers' treason
Else you may bleed too late!

Poem by C.F.D. Schubart (1739-1791), set to music as a lied in 1817
by Schubert, D.550

MUSIC AT CONVOCATION HALL

This classic series is pleased to present the talents of Music's teaching faculty alongside some of the world's leading visiting artists.

ALL PERFORMANCES AT CONVOCATION HALL

Trio Voce

8 pm, Saturday, December 4, 2010

Featuring works by Shostakovich, Weinberg
& Beethoven

Bill Street, saxophone with guest Roger Admiral, piano

3 pm, Sunday, January 23, 2011

Featuring works by Donatoni, Denisov, Steenhuisen & Gubaidulina

The Kilburn Concert Series presents Ilya Kaler, violin

8 pm, Saturday, February 5, 2011

"A magician, bewitching our ears" — London's Gramophone. Ilya Kaler is one of the most outstanding personalities among today's Violinists

Baroque Cantatas for Soprano, Trumpet, Strings & Continuo

8 pm, Friday, February 11, 2011

Featuring works by Scarlatti, Melani & Handel

Music of Today featuring Faculty Composers with guests David Harding, viola;

Julianne Scott, clarinet; Roger Admiral, piano

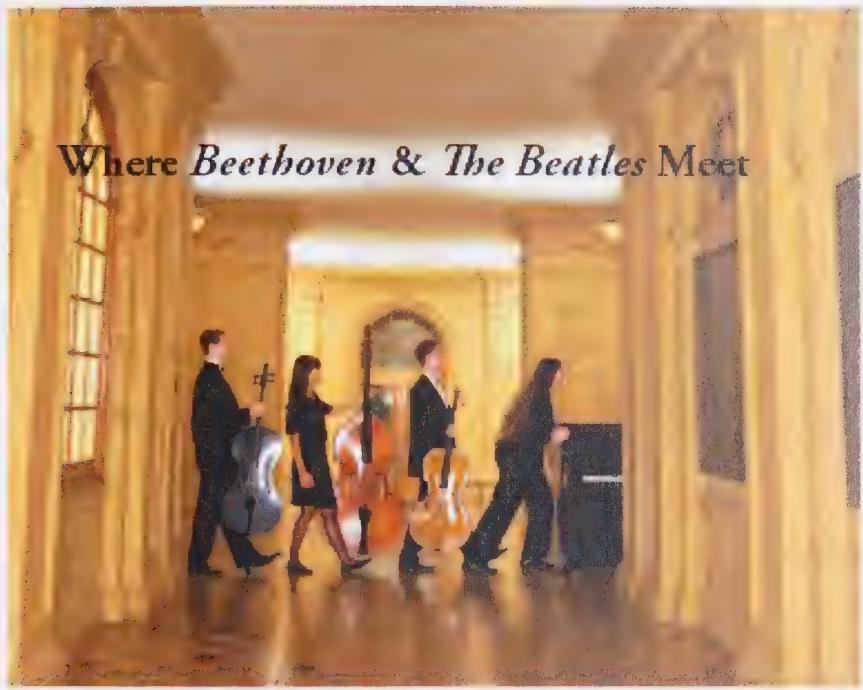
7 pm, Friday, March 4, 2011

Featuring new compositions by Howard Bashaw, Mark Hannesson & Scott Smallwood

Jacques Despres, piano

8 pm, Friday, March 11, 2011

Featuring the works of Debussy



Where Beethoven & The Beatles Meet

Whether you're into sonatas or b-sides, the University of Alberta Department of Music invites you to make, take, live and breathe music. Train in classical music.

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University of Alberta Department of Music presents...



Master of Music Conducting Recital by Irene Apanovitch

University of Alberta Graduate Recital Choir and
String Orchestra

November 10, 2010

Programme

Fair Nymphs	John Farmer (1570-1605)
Zwei Liebchen (from <i>Sechs Gesänge</i> , Op. 108, no 5)	Josef Rheinberger (1839-1901)
Auf dem See (Op. 41, no 6)	Felix Mendelssohn (1809-1847)
La Nuit en Mer (from <i>Trois Chansons Bretonnes</i>) Denis Arseneau, piano	Henk Badings (1907-1987)
The Great Sea *	Imant Raminsh (1943 -)

— INTERMISSION —

Salve Regina	David N. Childs
Kimberley Taylor, soprano solo	(1969 -)
Ave Maris Stella	Trond Kverno (1945 -)
Los Rios Acuden ^	Raimundo Gonzalez (1984 -)
Rob Curtis, baritone solo	
The Sounding Sea	Eric William Barnum (1979 -)

* Canadian composer

^ World Premiere

Fair Nymphs

(Anonymous, from Triumphs of Oriana, 1601)

Fair nymphs, I heard one telling,
Diana's train are hunting in this chase.
to beautify the place,
The fawns are running,
The shepherds their pipes tuning,
To show their cunning.
The lambs amazed leave off their
grazing,
And blind their eyes with gazing,
Whilst the earth's goddess doth draw
near your places,
Attended by the Muses and the
Graces.
Then sang the shepherds and nymphs
of Diana
Long live fair Oriana.

Auf dem See

(J.W. von Goethe 1749-1832)

And fresh sustenance, new blood
I soak up from the wide world;
How sweet and good is nature
Which holds me to her bosom!
The waves rock our little boat
In time with the oars,
And mountains, cloud-capped heavenwards,
Meet our circling course.
Eyes, my eyes, why are you cast down?
Golden dreams, do you come again?
Away, you dream, however golden;
Here too is love and life.
And fresh sustenance, new blood
I soak up from the wide world;
How sweet and good is nature
Which holds me to her bosom!
The waves rock our little boat
In time with the oars,
And mountains, cloud-capped heavenwards,
Meet our circling course.

Zwei Liebchen

(Eduard Morike 1804-1875)

A small ship floated on the Danube,
In it sat bride and groom.
He here, she there.
She spoke: "Beloved, tell me,
What shall I give you as a keepsake?"
She tucked back her little arm
And reached into the fresh water.
The boy did the same,
laughing and joking happily.
"Ah, beautiful wife Done
give me a pretty ornament!"
She drew out a beautiful sword
that the boy had for desired a long
time.
Now, the boy, what held he in his
hand?
A milk-white, delightful string of
pearls.
He crowned his wife with his gift,
She looked like a Princess.
The boy asked again,
"Ah, beautiful wife Done,
Give me another pretty ornament."
She reached in for a second time
and brought out a helmet of bright
steel
The boy too reached in,
this time taking out a gold comb.
As Done reached in for the third
time...
Ah! Woe! She fell from the boat!
The boy jumped to save her
Trying to pull her from the water:
Oh, how she regrets her jewellery now
Which brought an end to them both.
As the little boat empty surged down
the river,
The sun sank behind the mountains,
And when the moon stood in heaven,
The darlings swam dead to the land.
He here, she there.

La Nuit en Mer

(Théodore Botrel 1868-1925)

The breeze swells our sail.
Behold, the first stars twinkling
upon the waves that rock us,
Friends, let us sail the night in
silence.
All noises have been stilled.
It seems that everything on earth is
dead:
Humans as well as things, birds as
well as roses, all are asleep.
But the sea, it is Living.
It is the immensity constantly
shifting,
Taking the piers by storm
disdainful by night and by day
Except for her, nothing exists but
the big lighthouse and its sad re-
flection.
At the best place my friends, let us
now throw our net
Then, our sails furled foreheads
bare beneath the stars, we will
sleep!
Dream upon the deep peace of all
whom we love in the world below
Let us sleep upon our schooners.
As in our childhood cradles and
tomorrow, at high tide,
we will return to the shore trium-
phant!

The Great Sea

(Anonymous, from Hudson Bay
Eskimos)

The great sea has sent me adrift.
It moves me as the weed in a great
river.
Earth and the great weather move
me.
Have carried me away.
And move my inward parts with
joy.

Salve Regina

(Adhemar Bishop of Le Puy-en-
Velay d. 609)

Hail, Oh Queen, Mother of mercy;
our life, our sweetness, and our
hope: hail!

To thee we cry, poor banished
children of Eve.
To thee we send up our sighs,
groaning and weeping in this valley
of tears.

Hasten therefore, our Advocate,
and turn your merciful eyes toward
us.

And show us Jesus, the blessed
fruit

Of your womb, after this exile.

Oh merciful, O pious,
Oh sweet Virgin Mary.

Ave Maris Stella

(St. Bernard de Clairvaux 1090-1153)

Hail ocean's star,
God's mother dear,
Likewise ever a virgin,
Blest heavenly gate.

Receiving that Ave from Gabriel's
lips
Settle us in peace,
Reversing Eva's name.

Loose their chains for the guilty,
Bring forth Light for the blind:
Woes of ours dispel,
Good in all things ask for us.

Show thyself to be a Mother:
May He receive through thee our
prayers,
Who for us was born and designed
to be Thy Son.

Virgin all excelling,
Among all most meek,
Us from sin set free,
Meek make thou and chaste.

Life on us bestow that is pure,
A way prepare that is safe
In order that seeing Jesus,
Always we may rejoice.

Be praise to God the Father,
To Most High Christ be praise,
And to the Spirit Holy,
To the Three be honor equally.
Amen.

Los Ríos Acuden

(Pablo Neruda 1904-1973)

Beloved of the rivers, beset
by azure water and transparent
drops,
like a tree of veins your spectre
of dark goddess biting apples:
and then awaking naked
to be tattooed by the rivers,
and in the wet heights your head
filled the world with new dew.
Water rose to your waist.
You are made of wellsprings
and lakes shone on your forehead.
From your source of density you
drew
water like vital tears
and hauled the river-beds to the
sand
across planetary night, crossing
rough, dilated stone,
breaking down on the way
all the salt of geology,
cutting through forests of compact
walls,
dislodging the muscles of quartz.

The Sounding Sea

(G.W. Curtis 1824-1892)

O listen to the sounding sea
That beats on the remorseless
shore,
O listen! for that sound will be
When our wild hearts shall beat no
more.
O listen well and listen long!
For sitting folded close to me,
You could not hear a sweeter song
Than that hoarse murmur of the
sea.

Musicians

Choir

Soprano

Kimberley Taylor
Gianna Read
Kaylee Rudiger
Joelle Lemmen
Alison Norris

Tenor

Ksenia Maryniak
Raimundo Gonzalez
Sean McMann
Adam Ferland
Stephen McKay
Anthony Wynne

Alto

Tammy-Jo Mortensen
Olivia Chow
Abra Whitney
Svetlana Remnyakova
Rosie Kilgannon
Marianne Alacoque

Bass

Rob Curtis
Harlan Kenneth
Colin Labadie
Anatolyi Urvanov
Matthew Knight
Spencer Marsden

Instrumentalists

Denis Arseneau—Piano

Marie Krejcar—Violin I
Arlan Vriens—Violin I
Amanda Alstad—Violin II
Misun Choi—Violin II
Julia Hui—Viola
Jonathan Styles—Viola
Kathleen de Caen—Cello
Lisa Lin—Cello
Robyn Reekie—Double Bass

Tyson Oatway—Guitar
Allyson MacIvor—Cajon

About the Conductor...



Irene Apanovitch began to study music at the age of five in her birth city of Minsk, Belarus. Since then, she has completed a Bachelor in Music Education at the University of Toronto where she was the chosen recipient of the Lloyd Bradshaw Award in Choral Conducting. Her conducting mentors include Dorren Rao, Ivars Taurins, Lydia Adams, Zimfira Poloz and Agnes Grossmann.

Irene has participated in numerous conducting workshops and masterclasses across Canada and Europe. Irene is currently completing her graduate studies in choral conducting at the University of Alberta under the mentorship of Dr. Debra Cairns and Dr. Leonard Ratzlaff. Irene has received the John and Logie Drew Scholarship in Choral Conducting and is the current recipient of the Queen Elizabeth II Graduate Scholarship.

Acknowledgements

I'd like to give profound thanks to the following individuals:

Mama & Papa—I owe everything to your love and limitless support, without which I could never accomplish my goals and design my dreams.

Lena, Dedushka, and the rest of my family—Thank you for caring about what I do and supporting my growth as a musician. I miss you and wish you were all here to be with me on this day!

Mrs. Petrea—Thank you for encouraging me to play the piano. You opened my heart and mind to the wonder of music-making, and for that I will always be grateful to you.

Dr. Cairns—You are the best teacher and role model that I could have asked for. Thank you for believing in me and helping me realize my potential.

Dr. Ratzlaff—Your passion and dedication to choral art and to teaching inspires me to become the best conductor that I can possibly be.

Friends—Monika, Maria, Shak, Amandeep, Jacques & Isabelle, Ned, Kimberley, Matt M.—you are the backbone without which I wouldn't be the person that I am. I'd like to also thank all of the wonderful friends in my life that this tiny space simply wouldn't fit—thank you for always being there for me and for making my life beautiful.

Last but not least, I'd like to thank my choir and instrumentalists—your hard work, great attitude, and exceptional musicianship made these past eight weeks the most memorable and rewarding time of my life. Thank you.

Thank you for attending this recital.

Please join us for a reception following the concert in the Arts Lounge.

The University of Alberta Department of Music presents:

MUSIC AT WINSPEAR



The University of Alberta
Concert Band and Symphonic Wind Ensemble

Tuesday, November 23, 2010 at 8:00 pm
Winspear Centre for the Arts



DEPARTMENT OF
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Programme

The University of Alberta Concert Band Angela Schroeder, conductor

<i>Italian in Algiers - Overture</i> (1813)	Gioachino Rossini (1792 – 1868)
<i>Toccata for Band</i> (1957)	Frank Erickson (1923 – 1996) Daniel Kindopp, Guest Conductor
<i>The Echo Never Fades</i> (2003)	David Gillingham (b. 1947)
<i>Variations on a Shaker Melody</i> (1956)	Aaron Copland (1900-1990)
<i>Rocky Point Holiday</i> (1969)	Ron Nelson (b. 1929)

-Intermission-

The University of Alberta Symphonic Wind Ensemble Angela Schroeder, conductor

<i>Postcard</i> (1993)	Frank Ticheli (b. 1958) Dan Sabo, Guest Conductor
<i>Give Us This Day: Short Symphony</i> (2007)	David Maslanka (b. 1943)
I. Moderately Slow II. Very fast	
<i>Bells for Stokowski</i> (2002)	Michael Daugherty (b. 1954)

Program Notes

Gioachino Antonio Rossini (1792 - 1868) is the most important Italian composer of the first half of the 19th century. Rossini transformed the form and content of Italian opera, displacing dated and dying traditions inherited from such composers as Cimarosa and Paisiello and establishing in their place a largely new set of procedures. Though best known for his comic operas – and for music that is sensuous, brilliant and rhythmically vital – Rossini's contribution to the evolution of opera seria and to stage works of mixed genres is equally important, making him Verdi's most significant forerunner. Rossini is also an important figure in the development of 19th-century French (and, more tangentially, German) opera. Using his enormous prestige to effect a blending of French and Italian traditions during his first residency in Paris between 1824 and 1829, Rossini created for the Paris Opéra two works – the comic *Le Comte Ory* and the political epic *Guillaume Tell* – which were to have a significant influence on composers as different as Adam and Meyerbeer, Offenbach and Wagner.

Italian in Algiers (1813) is Rossini's first buffo masterpiece in the fully-fledged two-act form. It quickly won widespread popular acclaim in Italy and it was the first Rossini opera to be produced in Germany (1816, Munich) and France (1817, Paris). Paradoxically, it was the failure with Venetian audiences of Rossini's own *La pietra del paragone* that prompted a crisis in the schedule of the Teatro S Benedetto in late April 1813, a crisis exacerbated by the non-appearance of a promised opera by Carlo Coccia. To fill the gap, Rossini was commissioned to re-work Anelli's libretto for *L'italiana in Algeri*, first set to music by Mosca for La Scala, Milan, in August 1808. Rossini completed the work in 27 days, in time for the prima on 22 May 1813. Predictably, there were those in the audience during the opera's initial run ready to proclaim that the opera was a rehash of Mosca and secondhand Rossini. In fact, nothing could be further from the truth, as informed Venetian critical opinion rapidly acknowledged. This is not only one of Rossini's most brilliant scores but also one of his most original, with most of the music, including the famous overture, freshly written by him. It is this overture which Lucien Cailliet transcribed for band in 1952. It tells the tale of the Dey of Algiers' quest for the heart of Isabella, complicated by her engagement to another, not to mention that the Dey himself is married. His wife proves wilier, as she arranges for Isabella and her love to escape and regain the affection of her spouse.

Frank Erickson (1923 - 1996) is widely recognized as one of the most revered composers of quality music for the developing band. With more than one hundred original works, Erickson's music is accessible to all levels and performed worldwide. Erickson began playing trumpet at ten and composed his first piece, *The Fall of Evening*, while still in high school.

He served in the US Army Air Corp during WWII and served as a weather forecaster and band arranger. Following the war, he spent time studying composition with Mario Castelnuovo-Tedusco, Halsey Stevens and Clarence Sawhill. He then complete his bachelor and master of music degrees at USC before going on to teach at UCLA and San Jose State College.

Erickson also did a great deal of editing work for publishers and eventually would form his own publishing company, Summit Publications, in 1970. In addition to his work as a composer and editor, Erickson was an author, guest lecturer and conductor. He was elected to the Academy of Wind and Percussion Arts in 1986 and was a life member of the National Band Association.

Toccata for Band (1957) The term Toccata comes from the Italian toccare, meaning “to touch.” Originally used in the late Renaissance and Baroque periods, it described a piece of great virtuosity that required fast finger motions. Erickson’s choice of title is reflected in the opening theme which he makes use of the technical abilities of various instrumental sections to create a brilliant toccata style. A flowing, lyric section contrasts this, which is also typical of the Renaissance and Baroque dance pieces it draws its title from. Cleverly crafted, there is a great deal of rhythmic syncopation both in the melody and accompaniment, creating exciting interplay and demonstrating Erickson’s rhythmic penchant alongside the lyrical style he is known for.

David R. Gillingham (b. 1947) earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham has an international reputation for the works he has written for band and percussion. Many of these works are now considered standards in the repertoire. His commissioning schedule dates well into the first decade of the 21st century. His numerous awards include the 1981 DeMoulin Award for Concerto for Bass Trombone and Wind Ensemble and the 1990 International Barlow Competition (Brigham Young University) for Heroes, Lost and Fallen. Dr. Gillingham’s works have been recorded by Klavier, Sony and Summit and Centaur. His works are regularly performed by leading ensembles, including the Prague Radio Orchestra, Cincinnati Conservatory of Music Wind Ensemble, North Texas University Wind Ensemble, Michigan State University Wind Ensemble, University of Oklahoma Wind Ensemble, Indiana University Wind Ensemble and the University of Wisconsin Wind Ensemble.

Also, nationally known artists Fred Mills of the Canadian Brass, Randall Hawes of the Detroit Symphony and Charles Vernon of the Chicago Symphony Orchestra have performed works by Dr. Gillingham.

Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991) a Research Professorship (1995), and the recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

The Echo Never Fades (2003) was commissioned by The St. Charles East High School Wind Ensemble in St. Charles, Illinois in 2002 as a memorial to band student Tyler Caruso. Initially hesitant to compose a memorial piece, Gillingham was eventually convinced upon reading the tributes sent to him by Tyler's classmates. The title is taken from a poem Tyler was fond of. The work begins and ends in an expressive, lyrical style and features solo alto saxophone, Tyler's instrument. This is juxtaposed by a strident, heroic middle section that introduces accented figures beneath "Tyler's theme". The result is a powerful piece of music full of long, flowing passages and intense sustained sounds. The piece ends with a return of the saxophone followed by ascending chords in the piano leading to a peaceful ending.

Aaron Copland (1900 - 1990): One of his country's most enduringly successful composers, Copland created a distinctively American style and aesthetic in works of varying difficulty for a diversity of genres and mediums, including ballet, opera and film. Also active as a critic, mentor, advocate and concert organizer, he played a decisive role in the growth of serious music in the Americas in the 20th century.

The son of Jewish immigrants, Copland was the youngest of five children and was particularly close to his sister Laurine, who introduced him to ragtime and opera. By 7 he was making up tunes on the piano and by 12 was notating them. In 1921 he left New York for Paris, studying most notably with Nadia Boulanger. Upon returning to America, Copland's works often included jazz elements to purge what he felt was a growing European "flavour" in his music. He was also concerned with the gap between popular and art music, and began composing works in a more accessible style. Drawing on American popular and folk music, he created some of his most memorable works during this time, including the ballets *Billy the Kid* (1938), *Rodeo* (1942) and *Appalachian Spring* (1944). In his later years, he preferred to conduct his work rather than compose, but he remained a champion of American music, promoting it as a lecturer and teacher as well as authoring books on the subject. He received the Pulitzer Prize in Music in 1945 for *Appalachian Spring* and was awarded the Presidential Medal of Freedom in 1964.

Variations on a Shaker Melody (1956): Copland's *Appalachian Spring* is a poignant love story set against a frontier background. Drawing on folk tunes, the ballet tells the story of the springtime celebrations and invokes the spirit of an early America full of optimism, courage, energy, and vigor.

While composing the piece, Copland did not have a title in mind and simply titled it “Ballet for Martha” as dancer Martha Graham would be choreographing the finished piece. Drawing the title from a line of poetry by Hart Crane, the ballet found its setting in Appalachia well after it was completed. It is rumored that Copland only learned of its title once he arrived at rehearsals and asked Graham what she had decided to call it. Furthermore, the “spring” referred to in the poem was a water source, not the season. Copland was often amused when people told him how he captured the beauty of the Appalachians in the springtime as a result of this.

Best known among the movements of the ballet was Copland’s variations based on an then obscure Shaker tune, well known now and commonly referred to as Simple Gifts. Graham has instructed Copland the movement “...should have the feeling of a telescoped day with such simple things as take place in times of peace, children playing, women talking, men in some feats of strength, a party at night, dinner perhaps, and a pattern of work.” While often mistakenly called a hymn tune, it is most accurately described as a dance tune; the lyric reference to “turning” was in actuality a dance instruction. Five variations of the theme are presented as the tune weaves its way from a solo introduction through the entire ensemble.

Ron Nelson (b. 1929) was greatly influenced by his mother, who played the piano by ear. By age six he was taking piano lessons with the ambition of becoming an organist, an ambition he fulfilled at 13 when hired by a local church. Nelson has remarked that this early instruction in organ taught him the basic concepts of orchestration. He then studied composition at Eastman School of Music, completing bachelor and masters studies before studying at the Ecolé Normale de Musique and Paris Conservatory on a Fulbright Grant from 1954-55. Nelson returned to Eastman and completed his Doctor of Musical Arts degree in 1956. That same year he accepted a position at Brown University, serving as chair from 1963-1973. In 1993 he retired from Brown and was granted Professor Emeritus status.

In 1991, Dr. Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his Passacaglia (Homage on B-A-C-H) made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, DC in 1994. In 2006, he was awarded an honorary doctorate from Oklahoma City University.

Dr. Nelson has received numerous commissions, including those from the National Symphony Orchestra, Rochester Philharmonic, the USAF Band and Chorus, Rhode Island Philharmonic, Aspen Music Festival, Brevard Music Center, Musashino Wind Ensemble, and countless colleges and universities.

He has also received grants and awards from The Rockefeller Foundation, the Howard Foundation, ASCAP, and several from the National Endowment for the Arts.

Dr. Nelson has appeared as guest composer/conductor at a large number of colleges and universities, including Illinois, Yale, North Texas State, Western Michigan, Sam Houston, Lawrence, Dartmouth, Southern Maine, CalTech, MIT, and Princeton. Ron Nelson currently resides with his wife Michele in Scottsdale, Arizona.

Rocky Point Holiday (1969) was commissioned by Frank Bencrisutto for the University of Minnesota Concert Band's Russian tour. Rocky Point Holiday was composed while Nelson was vacationing with his family at a Rocky Point seaside resort in Rhode Island. Bencrisutto wanted an 'American' piece to open the program. As the composer states, "I have long ago accepted being typecast as a composer of flashy, high energy overtures. I really feel this music." It is one of the earliest works to expand the colouristic use of the percussion family. Nelson also included many florid woodwind passages that require advanced techniques and divisi requiring rhythmic precision while light, rapid staccato style is required in several passages in the woodwinds and trumpets. Nelson's use of long, sweeping melodic lines, short rhythmic motives, timbral contrasts and innovative percussion colours make Rocky Point Holiday a showcase for the concert band.

The music of **Frank Ticheli** (b. 1958) has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Frank Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, and others.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world.

Including: Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberson Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music. He is a national honorary member of Kappa Kappa Psi and Phi Mu Alpha Sinfonia, and he was named by the American School Band Directors Association as the 2009 recipient of the A. Austin Harding Award, bestowed to individuals “who have made exceptional contributions to the school band movement in America.”

Frank Ticheli received his doctoral and master’s degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

Postcard (1993) was commissioned by my friend, colleague, and former mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I have composed this brief “postcard” as a musical reflection of her character—vibrant, whimsical, succinct.

It is cast in an ABA’ form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a palindrome—that is, it sounds the same played forwards or backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as Hannah and Anna) to their children. H. Robert Reynolds’ first name is Harrah. The theme’s symmetry is often broken, sometimes being elongated, other times being abruptly cut off by unexpected events.

The B section is based on a five-note series derived from the name Ethel: E (E natural) T (te in the solfeggio system, B flat) H (in the German system, B natural) E (E-flat this time) L (la in the solfeggio system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.

The A’ section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough in spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones.

Postcard was completed in the summer of 1991. Its first performance was on April 17, 1992, at Hill Auditorium in Ann Arbor, Michigan, by the University of Michigan Symphony Band conducted by H. Robert Reynolds.

Notes by the Composer

David Maslanka (b. 1943) was born in New Bedford, Massachusetts. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka's works for winds and percussion have become especially well known. They include among others, "A Child's Garden of Dreams" for Symphonic Wind Ensemble, "Concerto for Piano, Winds and Percussion," the 2nd, 3rd, and 4th symphonies, "Mass" for soloists, chorus, boys chorus, wind orchestra and organ, and the two Wind Quintets. Percussion works include, "Variations of 'Lost Love'" and "My Lady White: for solo marimba, and three ensemble works: "Arcadia II: Concerto for Marimba and Percussion Ensemble," "Crown of Thorns," and "Montana Music: Three Dances for Percussion." In addition, he has written a wide variety of chamber, orchestral, and choral pieces. David Maslanka's compositions are published by Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, and OU Percussion Press, and have been recorded on Albany, Cambria, CRI, Mark, Novisse, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

The words "give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick not Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of true mindfulness. Music makes the connection to reality, and by reality I mean a true awakeness and awareness. Give Us This Day... Give us this very moment of awakeness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle Short Symphony for Wind Ensemble because the music isn't really programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody "Vater Unser in Himmelreich" (Our Father in Heaven), #110 from the 371 Four-Part chorales by J.S. Bach.

Notes by the Composer

Michael Daugherty (b. 1954) is one of the most frequently commissioned, programmed, and recorded composers on the American concert music scene today. His music is rich with cultural allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring. Daugherty has been hailed by *The Times* (London) as “a master icon maker” with a “maverick imagination, fearless structural sense and meticulous ear.” Daugherty first came to international attention when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his *Metropolis Symphony* at Carnegie Hall in 1994. Since that time, Daugherty’s music has entered the orchestral, band and chamber music repertoire and made him, according to the League of American Orchestras, one of the ten most performed living American composers.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at the University of North Texas (1972-76) and the Manhattan School of Music (1976-78). In 1978, Pierre Boulez, then the Music Director of the New York Philharmonic, invited Daugherty to apply to his recently opened computer music institute in Paris: IRCAM (Institut de Recherche et Coordination Acoustique/Musique). A Fulbright Fellowship enabled Daugherty to move to Paris to study computer music at IRCAM from 1979-80. Daugherty received his doctorate from Yale University in 1986 where his teachers included Jacob Druckman, Earle Brown, Roger Reynolds, and Bernard Rands. During this time, he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching music composition from 1986-1990 at the Oberlin Conservatory of Music, Daugherty joined the University of Michigan School of Music, Theatre and Dance in Ann Arbor, Michigan where, since 1991, he has been a mentor to many of today’s most talented young composers.

Daugherty is a frequent guest of professional orchestras, festivals, universities and conservatories around the world where he participates in pre-concert talks, teaches composition master classes and works with student composers and ensembles. Daugherty has been the Composer-in-Residence with the Louisville Symphony Orchestra (2000), Detroit Symphony Orchestra (1999-2003), Colorado Symphony Orchestra (2001-2002), Cabrillo Festival of Contemporary Music (2001-04, 2006-08), West Shore Symphony Orchestra (2005-06), Eugene Symphony (2006), Henry Mancini Summer Institute (2006), Music from Angel Fire Chamber Music Festival (2006) and Pacific Symphony (2010).

Daugherty has received numerous awards, distinctions, and fellowships for his music including a Fulbright Fellowship (1977), Kennedy Center Friedheim Award (1989), Goddard Lieberson Fellowship from the American Academy of Arts and Letters (1991), fellowships from the National Endowment for the Arts (1992) and the Guggenheim Foundation (1996), the Stoeger Prize from the Chamber Music Society of Lincoln Center (2000) and the Michigan Governor’s Award (2004).

In 2005, Daugherty received the Lancaster Symphony Orchestra Composer's Award, and in 2007, the Delaware Symphony Orchestra selected Daugherty as the winner of the A. I. duPont Award. Also in 2007, Daugherty was named "Outstanding Classical Composer" at the Detroit Music Awards and received the American Bandmasters Association Ostwald Award for his composition *Raise the Roof* for Timpani and Symphonic Band. His music is published by Peermusic Classical and since 2003 by Boosey and Hawkes. Daugherty's music can be heard on the Albany, Argo, Delos, Equilibrium, Naxos, Nonesuch and Sony labels.

Bells for Stokowski (2002) for symphonic band was commissioned by a consortium including the University of Michigan (Michael Haithcock), Arizona State University (Gary Hill), Baylor University (Kevin Sedatole), University of Colorado (Allan McMurray), Ithaca College (Steve Peterson), Louisiana State University (Frank Wickes), Michigan State University (John Whitwell), Riverside, CA Community College (Kevin Mayse), University of Tennessee (Gary Sousa), University of Texas (Jerry Junkin), and Texas Tech University (John Cody Birdwell). Its first performance was given by the University of Michigan Symphony Band, conducted by Michael Haithcock, in the Michigan Theater, Ann Arbor, Michigan, on October 2, 2002. It was performed by the Arizona State University Wind Ensemble, conducted by Gary Hill, at the National Conference of the College Band Directors National Association, Minneapolis, Minnesota, on March 27, 2003. *Bells for Stokowski* is a tribute to one of the most influential and controversial conductors of the 20th century.

Born in London, Leopold Stokowski (1882-1977) began his career as an organist. As maestro of the Philadelphia Orchestra (1912-36), he became famous for interpreting classical music in brilliant new ways, and expanding his audience's expectations of what might they hear in the concert hall. In Philadelphia, Stokowski boldly conducted American music alongside European traditional and new orchestral repertoire. Stokowski created a sensation by conducting world premieres of avant-garde composers such as Igor Stravinsky and Edgar Varese, and he enraged classical purists with his lavishly Romantic orchestral transcriptions of Bach. Appearing as a conductor in various Hollywood films, Stokowski's 1940 collaboration with Walt Disney in *Fantasia* resulted in the first stereophonic recording of an orchestral soundtrack.

It was in Philadelphia that he created the famous "Stokowski sound," making the orchestra sound like a pipe organ. His fascination with timbre led him to experiment with the seating of players, moving sections of the orchestra to different parts of the stage. These dramatic spatial arrangements appealed to the eye as well as the ear. In *Bells for Stokowski* I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate.

The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments such as chimes, crotales, sleigh bells, bell trees, and various non-pitched metals. A saxophone quartet introduces an original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. Later in this composition I also introduce my own “transcription” of Bach’s C Major Prelude from The Well-Tempered Klavier. In keeping with Stokowski’s musical vision, I look simultaneously to the past and the future of American concert music. I utilize multiple musical canons, polyrhythms, and counterpoints to achieve a complex timbral layering throughout Bells for Stokowski. With unusual orchestrations and an alternation between chamber and tutti configurations, I recreate the musical effect of Stokowski’s experimental seating rearrangements. In the coda I evoke the famous “Stokowski sound,” by making the symphonic band resound like an enormous, rumbling gothic organ.

Notes by the Composer

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8 PM AT THE WINSPEAR CENTRE FOR THE ARTS

Making Music: A Department of Music Fundraiser

Monday, January 24, 2011

Featuring the University Symphony Orchestra & a variety of student ensembles

The Chorales of Bach

Monday, March 21, 2011

The University Symphony Orchestra

Monday, April 4, 2011

Featuring works by the Department of Music Composition & Concerto Competition winners, as well as work by Saint-Seans

World Music Sampler

Thursday, April 7, 2011

Featuring the Indian Music, West African Music and Middle Eastern & Northern African Music ensembles

The University of Alberta Concert Band

Flute 1

Taryn Gibson
Linda Hudson
Tae Hyng Kim
Courtney Maltais
Jessica Milanowski
Jessica Muckle
Jessica Rogers
Helen Shi

Flute 2

Michael Chi
Brianne Debler
Darilyn Edwards
Danielle Fuechtmann
Lauren Gagnon
Megan Krause
Ye Ziqing

Oboe

Vincent Chen

Clarinet 1

Dylan Bernhard
Meagan Jensen
Crystalyn Legg-St Pierre
Michael Sordi

Clarinet 2

Miriam Ayles
Katharine Brown
Erin Walker

Clarinet 3

Brittany Brusseau
Nicole Spence
Amanda Warnock
Lyndsey Cohen

Bass Clarinet

Shannah Barros
Alyssa Diepdael

Alto Saxophone 1

Lisa Dollansky
Marcie Frewin
David Janzen
Katrina Tarnawsky

Alto Saxophone 2

Angelina Fleck
Taylor-Rae Foster
Tracy Laslop
Chad Ohman

Tenor Saxophone

Callan Griffin
Tyler Heal
Erica Torok

Bari Saxophone

Eric Toombs

Trumpet 1

Katherine Buffel
Kelsey Gil
Cole Peardon
Siobhan Penner
Dylan Reap
Alanna Willis

Trumpet 2

Ian Kerr
David Rhodes
Desiree Skubleny
Agata Surmacz
Jamie Tallman

Trumpet 3

Brett Bouthillier
Alex Kubish
Kristin LaGrange
Eric Lindemulder
Jackie Meyler
Harley Morison

Horn

Lauren Baril
Peter Clark
Paul Dauphinais
Alison Deas
Emily Filice
Heather Kennedy
Jinnee Lu

Trombone

Lynn Atkin
Andrew Buys
Jonathan Burr
Kaleen Clark
Jonathan Taylor

Euphonium

Sonya Francis
Victoria Merritt

Tuba

David Bergeron
Sarah Grieve
Cody Meyer

Percussion

Aimee Gegolick
Yvonne Boon
Jonathan Sims

The University of Alberta Symphonic Wind Ensemble

Flute

Kirsten Elliott
Jessica McMillan
Lara Milner
Philippe de Montigny
Aleah Wielinga

Oboe

Graeme Armstrong
Noelle Byer
Christa Eriksson

Bassoon

Kathryn Murphy
Matt Nickel
Emily Tam

Clarinet

Catherine Beck
Edward Davies
Alyssa Diepdael
Christopher Mann
Ellie Neufeld
Daniela Pagliuso
Daryl Price
Jolene Wong
Mary Zhou

Saxophone

Kayla Chambers
Gavin Goodwin
Laura Kerslake
Stephen Lewis
Emily Schultz
Eric Toombs
Ryan Yusep

Horn

Bethany Hrynew
David Moore
Molly McAllister
Zach Vogel

Trumpets

Adam Franzke
Matt Parsons
Siobhan Penner
Sarah Roberts
Glenn Skelton
Trish Whitebone

Trombone

Lynn Atkin
David Galloway
Catherine Hansen

Bass Trombone

Yuri Delanghe

Euphonium

Aaron Adamkewicz
Tim Lenk

Tuba

Ray Basaraba
Sidney M'Sahel
Wei Qiang

Percussion

Alyssa Baker
Allyson MacIvor
Kayla McDonald
Heidi Swanson
Jonathan Taylor

Guitar

Dan Sabo

String Bass

Ben Eldon

Piano/Organ

Hyejin Lee

Harp

Samantha Spurrier
Victoria Burgess

A native of Calgary, **Dr. Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Band Conducting at Northwestern University in 2002, completing her studies there in 2004 with Mallory Thompson. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr. Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Academy Winds and Percussion. She teaches courses in conducting and wind band education, and works with Graduate students in Wind Band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela has performed on cornet with the Mill Creek Colliery Band and is the Principal Trumpet for the Concordia University Orchestra. Angela has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in five volumes of the Teaching Music through Performance in Band series, which profile wind literature for all levels of instrumental instruction, published by GIA.

University of Alberta Department of Music
Wind & Percussion Faculty

Dr. Angela Schroeder
Director of Bands, Area Coordinator

Daniel Kindopp, Dan Sabo
Graduate Conducting Assistants

Patricia Whitebone
Wind Studies Librarian

University of Alberta Department of Music
Wind & Percussion Applied Faculty

Shelley Younge, *Flute*

Beth Levia, *Oboe*

Diane Persson, *Bassoon*

Charles Hudelson, Jeff Campbell, *Clarinet*

Allison Balcetis, Dr. William Street, *Saxophone*

Alvin Lowrey, Russell Whitehead, *Trumpet*

Allene Hackleman, *French Horn*

John McPherson, Christopher Taylor, *Trombone/Euphonium*

Scott Whetham, *Tuba*

Brian Jones, *Percussion*

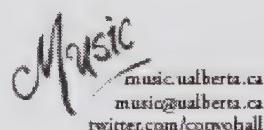
Jan Urke, *String Bass*



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UNIVERSITY OF ALBERTA CONCERT CHOIR



Dr Debra Cairns, Conductor
Friday, December 3, 2010 at 8:00 pm
Convocation Hall, Old Arts Building, University of Alberta



DEPARTMENT OF
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UNIVERSITY OF ALBERTA

Programme

Seasonal Themes

Enatus est Emanuel (from Musae Sioniae VI, 1609)

Michael Praetorius
(1571-1621)

Venite, exultemus Domino

Jan Pieterszoon Sweelinck
(1562-1621)

O magnum mysterium

Tomas Luis de Victoria
(ca1549-1611)

Fantasia on Christmas Carols

Mark Wilkinson, baritone; Wendy Nieuwenhuis, organ

Ralph Vaughan Williams
(1872-1958)

There is no Rose

Robin John King
(b 1961)

Thou shalt know Him

Mark G. Sirett
(b 1952)

*He is Born**

*world premiere

Kimberley Denis, arr
(b 1976)

-Intermission-

Cold, Night Themes

Two selections from *When Icicles Hang Blow, blow, Thou Winter Wind Good Ale*

John Rutter
(b 1945)

Ô Nuit

Jean-Philippe Rameau
(1683-1764)

La Nuit (from Rondels, 1899)

Reynaldo Hahn
(1875-1945)

Waldesnacht (Op 62 no 3)

Johannes Brahms
(1833-1897)

Canadiana Themes

She's Like the Swallow

Stephen Chatman
(b 1950)

Ononyatakaka

Mark G. Sirett

Ah! si mon moine voulait danser
(from *Six Songs of Early Canada*)

Donald Patriquin, arr
(b 1938)

Department of Music Upcoming Events

Each season, the Department of Music proudly presents a richly varied repertoire of concerts and events. Offering more than 100 performance and academic events throughout the school year, we invite you to engage in the world of Music. Stay up to date on upcoming events by visiting our website: www.ualberta.ca.

Music at Convocation Hall presents **Trio Voce**. Please join Trio Voce for the release of their new CD on Con Brio Recordings of the Shostakovich and Mieczyslaw Weinberg Trios. The evening's program will include the early Shostakovich op. 8 Trio and Weinberg's Trio, op. 24 and Beethoven's Trio, op. 70, no. 1 Ghost. **Saturday, December 4, 8pm, Convocation Hall.**

The U of A **Madrigal Singers**, Leonard Ratzlaff conductor, and soprano Jolaine Kerley are guests of the Alberta Baroque Ensemble for their annual Music for a Festive Season. The choir will perform Vivaldi's Magnificat and Credo and lead the audience in carol singing. Prof. Kerley will be the soloist in Handel's newly rediscovered setting of Gloria in excelsis Deo. **Sunday, December 5, 3pm & 7:30pm, Robertson Wesley Church** (corner of 102 Ave. and 123 St).

The U of A **Concert Band** presents works by Rossini, Erickson, Gillingham, Copland and Nelson, as well as holiday favorites by Hanson, Reed and Anderson on **Sunday, December 5, at 2pm in Convocation Hall.**

Join the **New Music Listening Group** for a communal listening session of electronic music by various artists selected by the students of Music 545 on **Monday, December 6 at 7pm in Studio 27.**

The **X93 Experimental Improvisation Ensemble** presents experimental improvised music, with movement contributions by the Jen Mesch Dance Conspiracy on **Monday, December 6, 8pm in Studio 27.**

Swing to the golden tunes of big band with the **U of A and Grant MacEwan Jazz Bands** on **Monday, December 6, 7pm at the Haar Theater.**

Come and hear new music created by the students of Music 545 using custom-built interactive software systems and sounds at the **Interactive Electronic Music Concert** on **Tuesday, December 7, 12pm in Studio 27.**

The **Enterprise Quartet** presents a special program featuring the Schubert String Quartet No. 12 in C Minor, D.703 - 'Quartettsatz' and the Schubert String Quintet in C, D.956, with Tanya Prochazka, cello, **Tuesday, December 7, 4:30pm at Enterprise Square.**

The Graduate Composers Concert presents **New Works for Sax Quartet** on **Friday, December 10 at 7pm in Convocation Hall.**

Join us for the **Undergraduate Composers Concert** featuring the **Contempo New Music Ensemble** on **Monday, December 13, 7pm in Convocation Hall.**

About the University of Alberta Concert Choir

Founded in 1970, the University of Alberta Concert Choir has been conducted by Dr. Debra Cairns since 1989 (with the exception of the past 2 years).

Membership is open to students across the campus through auditions held at the beginning of each year. As a result, the singers come from such diverse disciplines as business, sciences, education and the arts, as well as music itself. The choir rehearses 4 hours per week and can be taken as a Fine Arts option.

Regular national semi-finalists in the CBC Competition for Amateur Choirs (Mixed Choir category), the U of A Concert Choir has appeared with the Edmonton Symphony Orchestra, been featured at Music Conference Alberta and the Department of Music's Music at Convocation Hall showcase concert series, and has been heard on national broadcast of the CBC. In recent years the choir has toured to Ontario, Vancouver Island, the east coast of Canada and Iceland.

University of Alberta Concert Choir

Dr Debra Cairns, Conductor
Alison Norris, Assistant Conductor
Clarijane Bellionnes, Accompanist

Soprano

Amica Beulshausen
Alesha Bogdan*
Victoria Carter
Lisa Dolinsky
Jordyn Dryden
Natasha Fung
Olivia Garland
Holly Kroeker
Alison Norris
Kaylee Rudiger*
Kara Scott
Canbi Tam
Leigh Walbaum*
Candice Yip

Alto

Carolina Albornoz
Cheri Bastien
Heeran Cho
Silken Conradi
Melanie Dunch
Rachel Grahn
Cassandra Hickman
Chelsea Ludwig
Kayla MacDonald
Jessica Milanowski
Laura Ritchie
Olivia Ruschkowski
Stephanie Savage
Lauren Trelford
Lok Yi (Virginia) Wan

Baritone/Bass

Aaron Adamkewicz
Scott Charlton
Derek Fehr
Greg Koller
Bryan LeGrow
Jun Wei (Leo) Li
Yiming (Mike) Liu
Sidney M'sahel
Chad Ohman
Schyler Palm
Spencer Peacock
Dylan Reap

* denotes Executive Member

Tenor

Michelle Chan
Zhi (Vincent) Chen
Nafiseh Dadgostar
Eli Huang
Gloria Wan
Vincent Zheng

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL



Trio Voce

Jasmine Lin, violin | Marina Hoover, cello | Patricia Tao, piano

Saturday, December 4, 2010 at 8:00 pm
Convocation Hall, Old Arts Building



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Programme

Trio no. 1, op. 8

Dmitri Shostakovich
(1906-1975)

Trio op. 24 (1945)

Mieczyslaw Weinberg
(1919-1996)

- I. Praludium und Arie: Larghetto
- II. Toccata: Allegro marcato
- III. Poem: Moderato
- IV. Finale: Allegro moderato

-Intermission-

Trio in D major, op. 70, no. 1 “Ghost”

Ludwig van Beethoven
(1770-1827)

- I. Allegro vivace e con brio
- II. Largo assai ed espressivo
- III. Presto

Trio Voce

Trio Voce thrills audiences with their passion, enthusiasm and ability to make the written music come alive. The three individuals of Trio Voce communicate as one voice (“voce” in Italian), whether they are performing the repertoire of Haydn or that of the present day. All three members, Jasmine Lin, Marina Hoover and Patricia Tao, are established musicians, who have studied with some of the great masters at schools such as Curtis, Yale and Harvard, have a demonstrated depth of experience as collaborators and as performers on the international stages throughout the world, and have championed recent music through commissions, premieres and recordings of works by living composers. Upcoming performances include appearances for Music Toronto, the Music Guild of Los Angeles, and Stanford University’s Lively Arts Series. Their new recording for Con Brio Recordings of the trios of Shostakovich and Mieczylaw Weinberg has just been released, and this season, they will premier a new work written for them by American composer Jonathan Berger.

Chicago native **Jasmine Lin** has appeared as soloist with numerous orchestras in the U.S. and overseas. She was a prizewinner in the International Paganini Competition and took second prize in the International Naumburg Competition. Ms. Lin has toured extensively with the Chicago String Quartet in the U.S., China, and Taiwan. She is a founding and current member of the Formosa Quartet, which won first prize in the 2006 London International String Quartet Competition. Ms. Lin is a graduate of the Curtis Institute of Music. She gave her New York debut in Merkin Hall, where the program included her poetry set to music. Her poem “The night of h’s” received the Editor’s Choice Award from the International Poetry Foundation, and her poetry/music presentations have resulted in collaborations with composers Dana Wilson, David Loeb, and Thomas Oboe Lee. In the 1999-2000 season, Ms. Lin was Second Assistant Concertmaster of the Cincinnati Symphony Orchestra. In addition to her activities with the Formosa Quartet, she is a member of the Chicago Chamber Musicians, whose Composer Perspectives series won the ASCAP award for adventuresome programming. She received a Grammy nomination in 2007 as part of CCM’s Grammy-nominated CD of works for winds and strings by Mozart. She is on the faculty at Roosevelt University in Chicago.

Two-time Grammy nominee ***Marina Hoover*** was founding cellist of the St. Lawrence String Quartet, which won both the Young Concert Artists auditions and the Banff International Competition. In her 13 years with the St. Lawrence, Ms. Hoover performed at The White House, Carnegie Hall, Lincoln Center, the 92nd Street Y, The Kennedy Center, Wigmore Hall, (London), Concertgebouw (Amsterdam), Theatre De Ville (Paris) and over 1000 other appearances worldwide. Ms. Hoover's CD with pianist Patricia Tao includes works by Chopin, Strauss and Liszt on the Centaur label. Ms. Hoover studied at the Curtis Institute of Music, and obtained a Masters at Yale under Aldo Parisot. She has been Artist-in-residence at Stanford University, the University of Toronto, the Banff School of Fine Art and Distinguished Visitor at the University of Alberta. She has also taught chamber music as part of the Chicago String Quartet at Northwestern University. Recent performances include appearances with the Chicago String Quartet, the Chicago Chamber Musicians, faculty members from Northwestern University and the Music Institute of Chicago.

Pianist ***Patricia Tao*** performed throughout the U. S. and Europe for ten years with the Guild Trio. As a soloist, she toured the U. S. for Columbia Artists' Community Concerts series and overseas as an Artistic Ambassador for the USIA. Ms. Tao's live performances have been broadcast on National Public Radio's Performance Today, WNYC's Around New York, WQXR's The Listening Room, the public television series Premiere Performances out of St. Louis, Our Music on CBC and on Chicago's WFMT. With the Guild Trio, she commissioned and premiered numerous works by William Bolcom, Sheila Silver, Harvey Sollberger and others. She has recorded on the CRI, Arktos and Centaur labels. Ms. Tao received her undergraduate education at Harvard University, a masters degree with distinction from Indiana University, and a doctorate from SUNY Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok, and Gilbert Kalish. She has given master classes and adjudicated festivals in North America, Europe and Asia, and held performance residencies in New York and the University of Virginia. She taught at the University of Virginia, Western Washington University, and is now Associate Professor of Music at the University of Alberta.

Hear's to Your Health Concerts

Composer Jonathan Berger will join Trio Voce for a lecture/performance of his new piece, Memory Slips, on Monday, Dec. 6 at 5 pm in the foyer to Bernard Snell Auditorium. Admission is free and open to the public.

MUSIC AT CONVOCATION HALL

This classic series is pleased to present the talents of Music's teaching faculty alongside some of the world's leading visiting artists.

ALL PERFORMANCES AT CONVOCATION HALL

Bill Street, saxophone with guest Roger Admiral, piano

3 pm, Sunday, January 23, 2011

Featuring works by Donatoni, Denisov, Steenhuisen & Gubaidulina

The Kilburn Concert Series presents Ilya Kaler, violin

8 pm, Saturday, February 5, 2011

"A magician, bewitching our ears" — London's Gramophone. Ilya Kaler is one of the most outstanding personalities among today's Violinists

Baroque Cantatas for Soprano, Trumpet, Strings & Continuo

8 pm, Friday, February 11, 2011

Featuring works by Scarlatti, Melani & Handel

Music of Today featuring Faculty Composers with guests David Harding, viola;

Julianne Scott, clarinet; Roger Admiral, piano

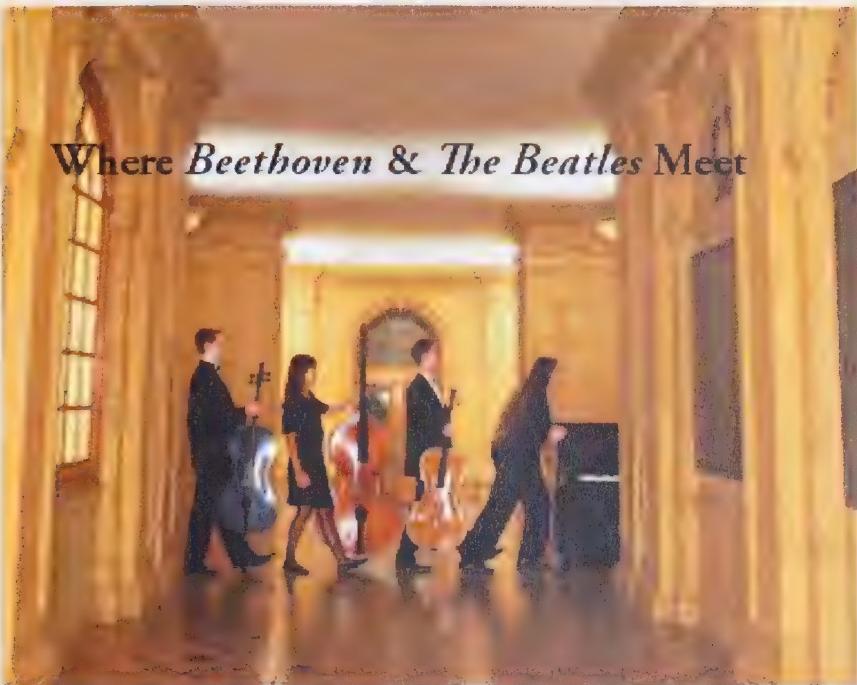
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Featuring new compositions by Howard Bashaw, Mark Hannesson & Scott Smallwood

Jacques Despres, piano

8 pm, Friday, March 11, 2011

Featuring the works of Debussy



Whether you're into sonatas or b-sides, the University of Alberta Department of Music invites you to make, take, live and breathe music. Train in classical music.

Experiment with any one of our twenty student ensembles. Study popular music. Learn from nationally and internationally acclaimed performers, historians and theorists. Travel the world through the music of different cultures. Push the boundaries of performance and composition. **Apply today.**



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The University of Alberta Department of Music presents:

HEAR'S TO YOUR HEALTH



Trio Voce

Jasmine Lin, violin, Marina Hoover, cello, Patricia Tao, piano
with composer Jonathan Berger

Monday, December 6, 2010 at 5:00 pm
Snell Auditorium, University of Alberta Hospital



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Programme

Memory Slips

Jonathan Berger

Trio in D major, op. 70, no. 1 "Ghost"

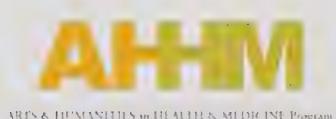
Ludwig van Beethoven

- I. *Allegro vivace e con brio*
- II. *Largo assai ed espressivo*
- III. *Presto*

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Special Thanks To:



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Jonathan Berger's orchestral, chamber, vocal and electroacoustic works have been performed throughout the world. Miracles and Mud, Berger's recent Naxos recording of music for solo violin and string quartet has received considerable critical acclaim. Berger's recent commissions include The Bridal Canopy (Berger's fourth string quartet, composed for the St. Lawrence String Quartet and commissioned by the Friends of Chamber Music, Denver), Tears In Your Hand (Commissioned by Chamber Music Toronto for the Gryphon Trio), and Of Hammered Gold (Commissioned by Chamber Music America). Major past commissions include the National Endowment for the Arts, The Rockefeller Foundation, WDR, the Bourges Festival and the Mellon Fund. Current commissions include works for Ensemble Meitar, Trio Voce, violist Gilad Karmi, and Fulcrum Point.

Berger's works are available on Naxos, Sony, Neuma, CRI and Harmonia Mundi. In addition to composition Berger is an active researcher with over 60 publications in a wide range of fields relating to music, science and technology.

Berger is The Denning Family Provostial Professor at Stanford and Co-Director of the Stanford Institute for Creativity and the Arts (SICA) and the University's arts initiative.

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DEPARTMENT OF
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The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL



Bill Street, saxophone, with Friends

Sunday, January 23, 2011 at 3:00 pm
Convocation Hall, Old Arts Building



DEPARTMENT OF
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UNIVERSITY OF ALBERTA

MUSIC AT CONVOCATION HALL

This classic series is pleased to present the talents of Music's teaching faculty alongside some of the world's leading visiting artists.

ALL PERFORMANCES AT CONVOCATION HALL

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Baroque Cantatas for Soprano, Trumpet, Strings & Continuo

8 pm, Friday, February 11, 2011

Featuring works by Scarlatti, Melani & Handel

Music of Today featuring Faculty Composers with guests David Harding, viola; Julianne Scott, clarinet; Roger Admiral, piano

7 pm, Friday, March 4, 2011

Featuring new compositions by

Howard Bashaw, Mark Hannesson & Scott Smallwood

Jacques Despres, piano

8 pm, Friday, March 11, 2011

Featuring the works of Debussy

Programme

Rash II for saxophone quartet piano and percussion (1995)

Franco Donatoni (1927-2000)

Roger Admiral, piano

William Street, soprano saxophone

Chee Meng Low, alto saxophone

Stephen Lewis, tenor saxophone

Allison Balcetis, baritone saxophone

Brian Thurgood, percussion

Nightsongs for saxophone quartet (2009)

Carleton Macy (b. 1944)

Quintet for Piano and Saxophone Quartet (1991)

Edison Denisov (1929- 1996)

1. *Agitato*

2. *Moderato*

3. *Tranquillo*

Roger Admiral, piano

William Street, soprano saxophone

Chee Meng Low, alto saxophone

Stephen Lewis, tenor saxophone

Allison Balcetis, baritone saxophone

In Erwartung for saxophone quartet and six percussionists (1994) Sofia Gubaidulina (b. 1931)

William Street, soprano saxophone

Chee Meng Low, alto saxophone

Stephen Lewis, tenor saxophone

Allison Balcetis, baritone saxophone

Mark Maynor, percussion

Murray Smith, percussion

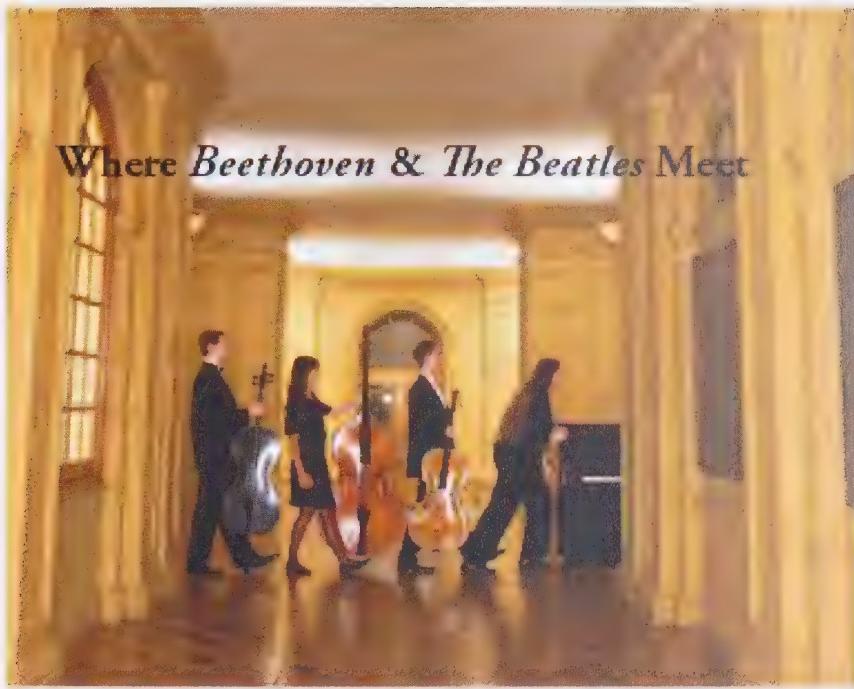
Court Laslop, percussion

Brian Thurgood, percussion

Alyssa Baker, percussion

Kate Paradis, percussion

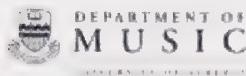
Angela Schroeder, conductor



Where Beethoven & The Beatles Meet

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DEPARTMENT OF
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The University of Alberta Department of Music presents:

MUSIC AT WINSPEAR



Making Music: A Department of Music Gala Fundraiser

Monday, January 24, 2011 at 8:00 pm
Winspear Centre for the Arts



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Programme

Featuring the University Symphony Orchestra, soloists from Opera Workshop, winner of the 2010/11 Concerto Competition and electroacoustic artist and composer Scott Smallwood.

Conducted by Petar Dundjerski. Master of Ceremonies: Stuart Howe

Overture to “The Marriage of Figaro” (1786) W.A. Mozart (1756-1791)

Duet “Sull’aria...che soave zeffiretto,” Marriage of Figaro W.A. Mozart (1756-1791)
Countess – Carmen Specht
Susanna – Jodi Penner

Quartet “Non ti fidar, o misera,” Don Giovanni W.A. Mozart (1756-1791)
Don Giovanni – Mark Wilkinson
Donna Anna – Alesha Bogdan
Don Ottavio – Kaden Forsberg
Donna Elvira – Jodi Penner

“Je rends a votre amour,” William Tell G. Rossini (1792-1868)
Matilda – Carmen Specht
Jemmy – Alesha Bogdan
Hedwiga – Annette Martens

“Cheti, cheti immantinente,” Don Pasquale G. Donizetti (1797-1848)
Don Pasquale – Trevor Horswill
Dr. Malatesta – Mark Wilkinson

“Vilja,” The Merry Widow F. Lehar (1870-1948)
Sonia – Janice Marple
University of Alberta Opera Workshop Chorus

Toccata and Fugue in D minor J.S. Bach(1685-1750) &
L. Stokowski (1882-1977)

Conducted by Tanya Prochazka

Intermission

City Heat S. Smallwood

Bassoon Concerto in B-flat major, K 191/186e (1774) W.A. Mozart (1756-1791)
Matt Nickel, Bassoon

Leonore Overture No. 3 in C major, Op. 72 (1804) Beethoven (1770-1827)

Overture to “La Forza del Destino” (1862) G. Verdi(1813-1901)

Greeting from the Chair

Thank you for attending the Department of Music's Gala Fundraiser!

Supporting this event helps our students reach their full potential by giving the Department the means to support our academic efforts more effectively.

All proceeds collected from tickets sold and donations made this evening will directly benefit our students. No matter the size, each contribution helps ensure we can continue to provide the top-quality education that we are so proud to provide, and that our students so richly deserve.

Every little bit counts.

In the face of increasingly tight budgets, funds raised this evening will help make it possible for our Department to continue to offer outstanding educational opportunities, improved performance and teaching facilities, well-maintained instruments and experiences designed to enhance students' education and expand the Department's presence internationally.

With thanks for your generous support,



David Gramit, PhD
Chair, Department of Music

Programme Notes

The **West African Music Ensemble** studies the polyphonic and polyrhythmic music of West Africa with particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion.

Founded in the fall of 1999 by **Michael Frishkopf**, and led by ensemble directors **Robert Kpogo** and **Wisdom Agorde**, the West African Music Ensemble is regularly featured in the Canadian Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events.

The West African Music Ensemble is proud to provide this evening's lobby entertainment.

As well as being the University of Alberta's Music Department's Symphony Orchestra, the **University Symphony Orchestra** represents the whole of the University of Alberta. In addition to the students of the Music Department, players come from almost every U of A faculty and from the ranks of the alumni.

The USO's mandate is to prepare music students thoroughly for professional symphony orchestra life. It performs a wide range of orchestral literature from the Classical period to music of the present day. The University Symphony Orchestra gives concerts in the University of Alberta's Convocation Hall and the Winspear Centre on the annual basis and performs opera with the Music Department's Opera Workshop. It also plays for the Cantando Music Festival each spring.

The USO divides up into the Academy Winds and Percussion Ensemble, and the Academy Strings Orchestra. Both groups perform regularly and Academy Strings has toured with great acclaim in Europe, Cuba and Canada.

Director – Petar Dundjerski
Graduate Teaching Assistant – Amy McClary
Orchestra Assistant – Christa Eriksson

Opera Workshop at the University of Alberta focuses on preparing students for a career in the field of operatic performance. Artistic, dramatic, and musical growth are achieved through intensive study that includes all types of staged performance with both piano and orchestra. Singers are also taught a variety of musical styles and languages, as well as acting, movement, stage craft, stage makeup, performance with a conductor (as a soloist or part of a larger ensemble), career related issues, lifestyle discipline and professionalism. Through the study of these topics, Opera Workshop strives to give singers the tools to succeed in the very competitive world of operatic performance.

Opera Workshop Director – Stuart Howe
Opera Workshop Director – Elizabeth Turnbull
Music Director, Repetiteur – Leanne Regehr
Repetiteur – Somang Lim
Guest Stage Director – Caroline Howarth
Guest Stage Director, Diction Coach – Dawn Sadoway

The Marriage of Figaro, an opera buffa, was written by **Mozart** in 1786, and the text by Lorenzo de Ponte, after Beaumarchais' comedy, "Le Mariage de Figaro." The story of the amorous adventures of Count Almaviva and the plot to entrap him made by the countess, Susanna her maid, Figaro the barber, and Cherubino the page as well as the final reconciliation and the subsequent union of Figaro and Susanna make for one of the most exhilarating operatic dramatic experiences of all time.

The effervescent Overture to Figaro does not make use of any thematic material from the opera itself, but captures the essence of the opera superbly. Mozart is said to have intended to insert a slow interlude, in the old Italian tradition, just before the recapitulation, and to have omitted it only because he hadn't time to write it down; but evidently he recognized the perfection of this peerless curtain-raiser as it stands, for he never made any gesture toward amending it in any way.

Opera Scene Synopsis:

Sull'aria

The Countess and Susanna write a letter together in order to trap the Count into betraying his desire for a potential infidelity with Susanna.

Non ti fidar

Don Giovanni attempts to convince Donna Anna and Don Ottavio that Donna Elvira is insane.

Je rends à votre amour

The noble Matilda has helped to reunite Hedwige and her son Jemmy. All profess their hope that happiness and peace will also return.

Cheti, cheti immantinente

Dr. Malatesta pretends to 'help' Don Pasquale in trapping Norina (pretending to be Don Pasquale's fiancé), but the laugh will be on Don Pasquale!

Vilja

Sonia and the chorus tell the story of Vilja, the witch of the woods, who lures young men to love, and to their doom.

The great 20th century conductor and organist Leopold Stokowsky wrote the following about his own arrangement of J. S. Bach's famous work for organ *Toccata* and *Fugue in d-minor*:

"Of all the music of Bach this *Toccata* and *Fugue* is among the freest in form and expression. Bach was in the habit of improvising on the organ and harpsichord, and this toccata probably began as an improvisation in the church of St. Thomas in Leipzig. In this lengthy, narrow high church the thundering harmonies must have echoed long and tempestuously, for this music has a power and majesty that is cosmic. One of its main characteristics is an immense freedom of rhythm and plasticity of melodic outline. In the sequence of harmonies it is bold and path-breaking. Its tonal architecture is irregular and asymmetric. Of all the creations of Bach this is one of the most original. Its inspiration flows unendingly. In spirit it is universal, so that it will always be contemporary and have a direct message for all men."

Aaron Hryciw kindly arranged the original organ part for performance with this orchestral arrangement to highlight the **Davis Organ** in the **Winspear Centre**.

Dr Scott Smallwood, PhD (Princeton), is an Assistant Professor in Composition and Music Technology with the Department of Music. Smallwood was born in Dallas, Texas, and grew up at 10,000 feet in elevation in the Colorado Rockies. When Smallwood was 10 years old, his father gave him a cassette tape recorder, and ever since he has been fascinated by the possibilities of recorded sound. His work deals with real and abstracted soundscapes based on a practice of listening, improvisation, and phonography. Ranging from sonic photographs, studio compositions, instrumental pieces, and improvisations, the resulting pieces are textural explorations of space and time.

As a performer of electronics, computers, handmade instruments, and percussion, he has played with a variety of improvisors including Cor Fuhler, Joe McPhee, Phil Gelb, Todd Reynolds, John Butcher, Mark Dresser, and Pauline Oliveros. His instrumental compositions have included performances by Network for New Music, Ensemble SurPlus, the Boston Sound Collective, and the Brentano String Quartet. He has collaborated frequently with video artists, dancers, and other artists, and for the past ten years has maintained an active collaboration with composer and sound artist Stephan Moore as the duo Evidence.

His work has been presented and broadcast worldwide, including recent presentations at the Kitchen in NYC, the Atlantic Center for the Arts, the 2006 Sonic Circuits festival in Washington DC, and the Kulturhaus E-Werk in Frieberg, Germany. Media has been released on Autumn Records, Deep Listening, Televaw, Simple Logic, Static Caravan, and others. He is currently trying to create an ensemble of solar powered instruments, preferably to be played while cross-country skiing.

City Heat is a live improvisation based on field recordings of various city heating systems.

Give the Gift of Music

Interested in making a difference in the lives of students?

A gift to the Department of Music makes it possible for us to offer outstanding educational opportunities, improved performance and teaching facilities, well-maintained instruments and experiences designed to enhance our students' education and expand our faculty's presence internationally. Your donation helps realize the potential of our students and through them, enrich our community and our world.

Each donation makes a difference. It means new opportunities for our students. It can fund new research, provide new learning experiences, build new spaces or give the gift of education to a student who would otherwise not have the possibility.

Please, donate today.

Donate online at:

www.music.ualberta.ca/About/Donate



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Your gift helps realize the potential of our students and through them, enrich our community and our world. Please, donate today by filling out the form below and returning it to our "Donations" table in the lobby. You may declare your gift anonymous, may make your gift in-honour of someone, or may ask that someone be recognized for the gift.

I would like to declare the following donation an anonymous gift

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I agree to make a one-time gift in the following amount: \$ _____

Basic federal tax credit information: 15% of the first \$200 donated and 29% on amounts over \$200.

Basic provincial tax credit: 10% of the first \$200 donated and 21% on amounts over \$200.

A donation of \$1000 yields a total tax credit of \$450 (\$2000 yields \$950). Win-win!

Payment Options

I authorize the University of Alberta to collect the payment outlined below:

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Expires: _____ / _____ Card Owner Signature: _____

Cheque

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The **2010/11 Concerto Competition Winner Matt Nickel** is a 3rd year Bachelor of Music in Performance student at the University of Alberta where he studies with Diane Persson. He is an active member in many University ensembles, including the University Symphony Orchestra, Symphonic Wind Ensemble, and the Contemporary Music Ensemble (Contempo). Matt has had the distinct honor of being a member of the National Youth Orchestra of Canada for two years, in 2009 and for the NYOC's 50th anniversary in 2010. Matt also freelances in the Edmonton area, and has appeared on bassoon and contrabassoon with the Red Deer Symphony Orchestra.

Beethoven *Leonore 3 Overture*: Beethoven wrote four overtures for the opera *Fidelio* - three *Leonora* overtures as well as the final one, called *Fidelio* overture. The one to rule them all, the third of the *Leonora* overtures, was actually composed as the second of the overtures, right before the *Leonore 1* and after the *Leonore 2*, which came first and should be really called *Leonore 1* (if you are able to comprehend this statement, your faculties may be best suited to solving the problem of world hunger).

In the opera, Leonora disguises herself as a boy Fidelio in order to find her unjustly imprisoned husband, Florestan. The designated bad guy of the opera is the prison warden Don Pizarro who has, as a part of his increasingly burgeoning administrative schedule, secretly ordered Florestan's murder. Leonora is able to prevent the execution just as the arrival of the minister Don Fernando is announced, an event that will put all to rights again. Other implausible plot elements occur, while the audience is craftily distracted by some of the greatest music ever composed.

Two off-stage trumpet calls, heard five minutes into the overture, herald the arrival of the deus ex machina in the opera, Don Fernando.

Verdi's opera *La forza del destino (The Force of Destiny)* features a parade of characters with strong moral convictions but questionable hand-to-eye coordination and facial recognition abilities.

Leonora, daughter of the Marquis of Calatrava, fancies Don Alvaro. Leonora's father- who opposes their relationship- orders Alvaro's arrest. In an effort to surrender, Alvaro throws down his pistol which accidentally fires and kills the Marquis, who then curses his daughter with his last breath. Don Alvaro skips town, with Marquis' son Don Carlo in pursuit. In Italy, the two men meet and swear eternal brotherhood after Alvaro saves Carlo's life. They eventually discover each other's identities and fight an inconclusive duel. Years later they meet again in Spain and fight once more. One of the men finally steadies his hand and Don Carlo is killed, but not before he gives his sister a mortal stab wound, a bummer. She dies in Alvaro's arms, urging him to repent. The force of destiny thus claims its price.

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Amanda Alstad**
Jean-Marc Betrix
Wai Eng**
Simon Fung
Miriam Herbold
Cynthia Johnston
Amy Kao*,**
Marie Krejcar**
Reona Orita
Jiaying Mi
Arlan Vriens

2nd Violin

Becky Best-Bertwistle
Misun Choi*
Sophie Heppell
Khloe Heard
Marie-Alice Mandich
Krista Quapp
Anna Schwalfenberg
Lauren Tyrrell*

Viola

Emma Ingen-Housz
Julia Hui*
Kenneth Heise*
Michele Moroz
Darrell Soetaert
Jon Styles*

Cello

Kathleen de Caen*
Julia Dolman*
Jeanie Kim
Lisa Lin
Julian Savaryn*

Bass

Marina Mohdzaini
Robyn Reekie*
Mitchel Rees

**denotes concertmaster

*denotes section leader

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Adam Ferland
MaryGrace Johnstone
Jessica McMillan
Lara Milner

Oboe

Noëlle Byer
Christa Eriksson

English Horn

Graeme Armstrong

Clarinet

Cathryn Beck
Christopher Mann
Ellie Neufeld
Jolene Wong

Bass Clarinet

Robert Seymour

Bassoon

Lyndsey Cohen
Matt Nickel
Douglas Ridgway
Emily Tam

Contra-Bassoon

Matt Howatt

Trumpet

Matt Parsons
Glenn Skelton
Trish Whitebone

Trombone

Lynn Atkin
David Galloway
Catherine Hansen
Harrison Lee

French Horn

Nealee Humphreys
Shamilla Ramnawaj
Stephanie Wichuk
Joanna Wreakes
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8 pm, Saturday, February 5, 2011

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Baroque Cantatas for Soprano, Trumpet, Strings & Continuo

8 pm, Friday, February 11, 2011

Featuring works by Melani, Geminiani, Dismas Zelenka & Scarlatti

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Julianne Scott, clarinet; Roger Admiral, piano

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The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL



The Kilburn Memorial Concert Series

presents

Ilya Kaler, violin

Saturday, February 5, 2011 at 8:00 pm

Convocation Hall, Old Arts Building



DEPARTMENT OF

MUSIC

UNIVERSITY OF ALBERTA

The Kilburn Memorial Concert Series presents
Ilya Kaler, violin

Programme

Chaconne in g minor for violin and piano (1911)

T. A Vitali - F. David - L. Charlier

Sonata No. 3 in d minor for violin and piano, Op. 108 (1888)

J. Brahms (1833-1897)

- I. *Allegro*
- II. *Adagio*
- III. *Un poco presto e con sentimento*
- IV. *Presto agitato*

Intermission

Sonata in E-flat for violin and piano, Op. 11 No. 1 (1918)

P. Hindemith (1895-1963)

- I. *Frisch*
- II. *Im Zeitmass eines langsamen, feierlichen Tanzes*

Sonata No. 2 in a minor for violin solo “Obsession,” Op. 27 (1923)

E. Ysaÿe (1858-1931)

- I. *Obsession; Prelude*
- II. *Malinconia*
- III. *Danse des ombres; Sarabande*
- IV. *Les Furies*

“*La Campanella*” from *Concerto No. 2 in B minor, Op. 7* (1826)

N. Paganini (1782-1840)

Programme Notes

T. A Vitali - F. David - L. Charlier, *Chaconne in g minor* (1911)

The chaconne - a set of variations over a repeated (usually 4-note descending) bass pattern - first appeared in Spain around 1600. Evidence of a *ciaccona* originally written by Bologna-born violinist Tomaso Antonio Vitali (1663-1745), or by his father, Giovanni Battista (1632-1692) remains unclear; in its current form, the Vitali Ciaccona stands as a 1867 virtuoso “in the style of” pastiche by German violinist Ferdinand David (1810-1873), extensively revised in 1911 by French violinist Léopold Charlier. David was a close friend and collaborator of Felix Mendelssohn, who actively sought to revive audiences’ interest in the music of J. S. Bach (whose celebrated chaconne for unaccompanied violin shares similarities with this one). The work typically explores a succession of rhythmic motives, techniques, dynamics, and key areas.

J. Brahms (1833-1897), *Violin Sonata No. 3 in d minor, Op. 108* (1886-1888)

Composed between 1886 and 1888 in the area of Lake Thun, Switzerland, this late sonata was premiered in Budapest in 1888 with violinist Jenő Hubay and the composer at the piano. The work was dedicated to a close friend, well-known conductor Hans von Bülow.

The sonata opens in d minor, a key traditionally associated with nobility, melancholy and passion. The expansive first theme of the *Allegro* presents long melodic arches and sighing figures over quietly anguished syncopations and repeated notes. The second main theme, also passionate, rises in the relative key of F major. The motives and accompaniment figures are brought gradually together in stretches of development of some complexity; long sections of ‘bariolage’ – waving string crossings, develop a characteristic pedal of the dominant tone (A, an open string for the violin). The ‘organicity’ of Brahms’ compositional style is evident throughout, with a process of constant variation of the material, careful contrapuntal treatment of motives, and clear architectural lines. A restatement of the opening theme leads to a second development (episode in f-sharp minor), announced by a loud, majestic, rising arpeggio. The coda of the first movement brings back the opening theme, winding down through imitation, gradually reaching a serene resolution in D major.

The following *Adagio*, in lied form, continues in D major, gentler and lyrical, suggesting at times the graceful waltz (in 3/8) with its sophisticated variations. The melody touches on the Lydian mode, and grows to noble heights with the introduction of double-stops in the violin’s high register. The ensuing expansive return of the melody and a varied repetition of the Lydian episode provide balance to the form.

Keeping with the tradition of the scherzo as a contrasting movement within the larger sonata, the composer offers a shorter and more lively movement, entitled *Un poco presto e con sentimento* - with a characteristic display of humour (however, keeping in a romantic, nostalgic, and somewhat uneasy vein, in f-sharp minor). The piano first presents the main theme, based on repetition of a ‘heart beat’ rhythmic figure (perhaps symbolic of Brahms’ own romantic hesitations?) with the violin accompanying.

Roles are soon reversed and a development of the initial idea (apparently, an augmented version of the main motive) leads to gypsy-like outbursts and a sequence of exuberant chords, followed by a cadenza-like transition where tergiversation between minor and major recalls the initial moods. A shimmering coda to this short movement features the composer's daring use of fleeting chromatic octave displacements in the piano.

The *Presto agitato* powerfully brings back the initial key of d minor and concludes this serious and quasi-symphonic work. The large strokes of the initial theme are accompanied by a fast, obsessive 6/8 running figure, in the manner of the popular tarantella (typical of last movements by Beethoven, Mendelssohn, and others). This second sonata-form demonstrates further concern for contrast and development: the second main theme takes the more poised allure of a chorale, while motives are constantly recycled and transformed through the development parts. In one of those elaborations, the composer introduces a demonstration of fugal writing (on the first tune, contrastingly sparse, soft, and dark) as a means to gradually bring back the strongest possible statement of recapitulation. The listener taking a summary view of all four movements will have experienced the rich transformations of basic motives that emphasize the main pitches and intervals of the d/D triad, and in particular a 'fundamental motive' based on the skip of a fourth followed by a second in the opposite direction (D-A-B, A-D-C, or, alternatively ordered, F-D-C)

P. Hindemith (1895-1963), *Violin Sonata in E-flat, Op. 11, No. 1* (1918)

The two first violin sonatas, from 1918 (Op. 11 No. 1 and 2), are "the first of Hindemith's work to show an individual style" (Skelton). The Op. 11 was intended to only feature the violin, though Hindemith soon departed from the original plan and introduced the viola (viola sonatas op. 11 No. 4 and No. 5, from 1919), an instrument that he later adopted as his own, after having been mostly active as a violinist and concertmaster in Frankfurt. Hindemith was part of the Rebner string quartet from 1914 (as second violinist, and later as violist), and in 1921 founded the Amar Quartet (as violist), extensively touring in Europe. As a composer, he was also expanding his profile, with some of his pieces heard in 1922 at the International Society for Contemporary Music Festival in Salzburg. The following year, he was also an organizer of the Donaueschingen Festival, where he championed works by several avant-garde composers, including Anton Webern and Arnold Schoenberg.

Hindemith's early works are marked by a fluid key structure, more typical of free atonality. Of the Op. 11 wrote in Sept. 1918, to Frau Ronnefeldt:

"The day before yesterday I completed the first movement of a sonatina for violin and piano. The last movement I am working on now, but I haven't yet got the middle movement. The piece will sound very al fresco, with great thick and widely sweeping brush strokes... I want to compose a whole series of such sonatinas - or rather small sonatas, since they are too expansive for sonatinas; each of them to be completely different from the preceding ones - also in form. I want to see whether I can't, in a whole series of such pieces, increase the expressive personalities (which are not very great in this type of music and this combination) and extend the horizon."

The form of the first movement (*Frisch*) is palindromic, formed of large sections coming back later, as in a mirror. The heroic beginning is based on an augmented chord E-flat-G-B, while the second section focuses on stepwise motions.

The second movement (*Im Zeitmass eines langsamens, feierlichen Tanzes*) is also somewhat centered on E-flat, and features an ostinato funeral-like figure with muted violin.

E. Ysaÿe (1858-1931), *Sonata ‘Obsession’ Op. 27 No. 2 (1923)*

The second of Eugène Ysaÿe's six unaccompanied sonatas was dedicated to a dear friend and protégé, French violinist Jacques Thibaud (1880-1953). As one of the last and most innovative violinists-composers, Ysaÿe gradually turned to conducting and composition after years of public success as a touring virtuoso. Regarded as 'the emperor of violinists' by Fritz Kreisler and a whole generation of younger artists, Ysaÿe was inspired by his younger colleagues as well, paying them tribute through these sonatas (for example, recalling the memorable playing styles of Kreisler, Szigeti, Quiroga, etc. and even quoting some of their own works). The theme of collegial friendship also inspired his Op. 26, a duet for two violins titled 'Amitié'.

'Obsession' stands for an obsession with death, and with two musical ideas in particular: the first-quoted beginning of the "Preludio" of Bach's Partita No. 3 in E major, which apparently obsessed Thibaud as well as Ysaÿe, and the "Dies Irae" ('day of wrath') melody issued from the traditional Requiem ('Mass of the Dead'), notably featured in the celebrated 'Symphonie Fantastique' by Hector Berlioz. In its various guises, and inspired by Bach's acrobatic textures and the open sonorities of the music from the Middle Ages, the Dies Irae melody is set in counterpoint with itself and successively evokes fear, discord, mystery, anger.

The title '*Malinconia*' (Melancholy) suggests one of the medieval 'humors' traditionally believed to command the human psyche. With a more veiled sound (using the mute), the violin presents a duet-like contrapuntal elaboration in the style of the siciliano, an old dance. The eerie conclusion of this movement consists of the Dies Irae melody played in its original form, as plainchant, in long, stoic, unmeasured notes.

'*Danse des ombres* (Dance of the Shadows)', combines another old dance, the sarabande, and a theme derived from the Dies Irae, treated in variation. The presentation of the theme in pizzicato (plucked strings) first suggests ancient string instruments, such as the lute or the guitar. Following virtuosic elaborations, the theme returns in large bowed chords.

'*Les Furies - Allegro furioso*', again focuses on the Dies Irae melody, with an abundance of open sonorities, stunning effects of timbre, dissonance and dynamic contrast. The stormy interjections and symphonic cascades of sounds are all evocative of the 'Furies', mythological Roman creatures representing the angry and vengeful spirits of the dead.

N. Paganini (1782-1840) “*La Campanella*”, from the *2nd Violin Concerto, in B minor, Op. 7* (1826)

This tuneful and ingenious rondo takes its name from the violin's near-perfect imitation of the handbell ('campanella') in the form of repeated high-pitch harmonics ('glass tones'). It features a near-comprehensive demonstration of the great Italian virtuoso's reckless innovations with the violin, from rapid shifts and arpeggios, thrown bows, string crossings, acrobatic double-stops, trills, double harmonics, left-hand pizzicati, chromatic slides, etc. Beyond the formidable glitter, the composer admirably captures the capricious spirit of dance, set in the urgent key of B minor, and articulates clear points of contrast from one episode to the next (alternatively mocking not only the handbell, but also the flutes, the trombones, and other instruments).

Program notes by G. Tardif

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Described by London's Gramophone as a 'magician, bewitching our ears', **Ilya Kaler** is one of the most outstanding personalities of the violin today. Among his many awards include 1st Prizes and Gold Medals at the Tchaikovsky (1986), the Sibelius (1985) and the Paganini (1981) Competitions.

Ilya Kaler was born in Moscow, Russia into a family of musicians. Major teachers at the Moscow Central Music School and the Moscow Conservatory included Zinaida Gilels, Leonid Kogan, Victor Tretyakov and Abram Shtern.

Mr Kaler has earned rave reviews for solo appearances with distinguished orchestras throughout the world, which included the Leningrad, Moscow and Dresden Philharmonic Orchestras, the Montreal Symphony, the Danish and Berlin Radio Orchestras, Detroit Symphony, Baltimore Symphony, Seattle Symphony, New Japan Philharmonic, the Moscow and Zurich Chamber Orchestras, among others. His solo recitals have taken him throughout the former Soviet Union, the United States, East Asia, Europe, Latin America, South Africa and Israel.

His recordings of the Paganini Caprices have been deemed by American Record Guide to be 'in a class by themselves' combining 'the perfection, passion, and phrase sculpting of Michael Rabin with the energy, excitement, and immediacy of Jascha Heifetz.' Other highly acclaimed recordings include Sonatas by Schumann and Brahms, Concertos by Paganini, Shostakovich, Tchaikovsky, Brahms, Schumann, Dvořák, Glazunov, as well as Taneyev Suite, Bach Sonatas and Partitas, to name a few.

The Washington Post lauds him as, 'a consummate musician, in total control at all times, with a peerless mastery of his violin.'

An active chamber musician, Mr Kaler has appeared at many major music festivals throughout the US and Europe with many of the most prominent musicians of our time. Mr Kaler's orchestral career includes guest Concertmaster appearances with San Francisco Symphony, Philadelphia Orchestra and Baltimore Symphony, as well as regular tours with the World Orchestra for Peace under the direction of Valery Gergiev. He has also held a position of a concertmaster of the Rochester Philharmonic Orchestra, NY, for 5 years.

One of the most sought-after teachers in the world, Ilya Kaler has served as a Professor of Violin at Indiana University School of Music in Bloomington, IN, Eastman School of Music in Rochester, NY, and is Professor of Violin at DePaul University School of Music in Chicago, IL. Mr Kaler performs on a 'Sennhauser Giuseppe Guarnerius del Gesu violin, 1735, on generous loan from the Stradivari Society of Chicago. He lives with his wife Olga and two sons Daniel and Ariel in Wilmette, IL.

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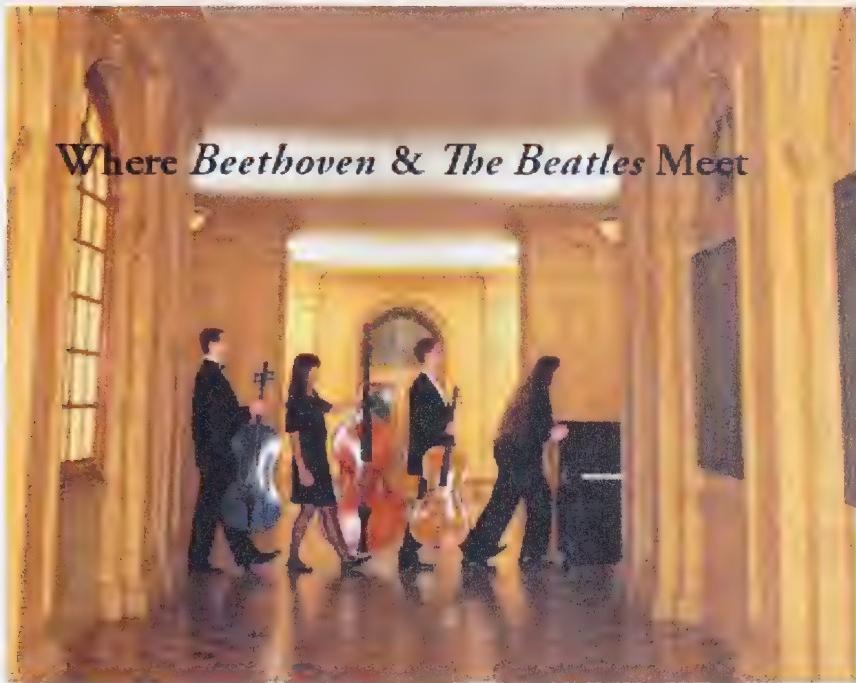
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An Evening of Italian Baroque Music

Jolaine Kerley, soprano, Russell Whitehead, trumpet,
Guillaume Tardif, violin, Jennifer Bustin, violin, Aaron Au, viola
Josephine van Lier, cello Marnie Giesbrecht, harpsichord/organ

Friday, February 11, 2011 at 8:00 pm

Programme

Cantata: Qual Mormorio giocondo

Alessandro Melani(1639-1703)

Recit: Qual Mormoria giocondo

Aria: Aura Vezzosa

Recit: Che una breve speranza

Aria: Se la gioia che sento nel core

Recit: Così dell' alma mia

Aria: La mia pace cara

Sonata III for Violoncello and Basso Continuo in C Major

Francesco Geminiani (1687-1762)

Andante

Allegro

Affetuoso

Allegro

Cantata: Laudate Pueri

Jan Dismas Zelenka(1679-1745)

Aria: Laudate Pueri

Aria: Qui Sicut Dominus

Aria: Amen

Intermission

Concerto no. 3 a Quattro in F major for strings and continuo

Alessandro Scarlatti(1660-1725)

Allegro

Largo

Allegro ma non troppo

Adagio

Allegro

Cantate: Su le sponde del Tebro

Alessandro Scarlatti(1660-1725)

Sinfonia

Recit: Su le sponde del Tebro

Sinfonia

Aria: Contentatevi, o fidi pensieri

Recit: Mesto stanco e spirante

Arioso: Infelici miei lumi

Aria: Dite almeno

Ritornello

Recit: All' aura, al cielo

Aria: Tralascia pur di piangere

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GUILLAUME TARDIF, VIOLIN
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Text and Translations

Qual Mormorio Giocondo

Recit.

Qual mormorio giocondo, qual canoro concerto
di cristallino fonte rende sorda Giunone
e muto il vento I inusitato lume,
di mille stele, e mille splende per l'etra,
é dégli' orrori a scorno sorge la note
a garreggiar col giorno.

Aria.

Aura vezzosa, mentre riposa
vola al mio sol, a lui che dorme
in dolce forme svela il mio duol,
Quella ritrosa bocca amorosa
baciale almen, dille chio vivo
di luce privo senza il mio ben.

Recit.

Che una breve speranza per dar conforto all'alma
mi mostra per pietade entro un Egeo di duol
placida calma.

Aria.

Se la gioia che sento nel core è dolore,
crudo Amor, perché sforzi ad amar
Se la penache provo nel petto è diletto,
Dio bambin, perché sforzi a penar
Se m'alletti con placido inganno, dio tiranno,
Il mio sen perché fai sospirar.
Se di vincer con barbare frodi, solo godi,
dio crudel, perché farti adorar.

Recit.

Così dell'alma mia un nume lusinghier si fa tiranno,
promette gioie e mi comparte affanno.
Ma quell'affanno, oh Dio, sebben turba
del cor le cara pace, mi tormenta,
lo sento, eppur mi piace.

Aria.

La mia pace cara cara
Sol tra l'ombre vo cercando
che un tiranno m'involò,
ma una pena amara amara
va quest'alma tormentando
con quell'ben che ancor non ho.
Entro un mare quieto quieto
il pensier già va aolcando,
finch'al porto guingerò.
Vedo il lido lieto lieto
e a lui dice sospirando:
forse un dì ti bacierò.

What Joyous Murmur

Recit.

That happy whispering and singing harmony
of the crystalline fountain make Juno deaf,
and silences the wind; and the unusual light
of thousands of stars make the air shine;
and mocking all the horrible things, Night rises,
competing against the Day.

Aria.

Gracious breeze,
while he (Juno) is resting,
fly to my sun (my love)
who sleeps
in sweet shapes,
Reveal my pain, gracious wind,
while he is resting.
That shy, loving mouth,
kiss it! Kiss it as least...
tell him that I live
deprived of light
without my love.

Recit.

A little hope seems to give comfort to the soul,
and mercy enters into sadness with calm
tranquility.

Aria

If the joy I feel in my heart is pain,
Oh cruel love, why do you keep loving.
If the pain I feel in my heart is delight,
Oh God, why do you keep suffering.
If you entice me with calm deceits, Oh cruel God,
Why do you make my heart suffer.
If you only enjoy winning with cruel fraud,
why do you make people adore you.

Recit.

So, an alluring God becomes a despot of my soul;
he promises joy, but he gives pain.
But that pain, oh God, even when it disturbs
the dear peace of my heart.
I am tormented, I know, and still, I like it!

Aria

My peace, dear, dear,
has been shadowed
and stolen by a tyrant!
But a bitter pain
is tormenting my soul
with the love that I do not have yet.
In a calm sea,
my thoughts are rowing
until I reach the harbour.
I see the happy shore
and my thoughts say with a sigh,
'maybe one day I'll kiss you...'

Text and Translations

Laudate pueri Dominum

Laudate pueri Dominum,
laudate nomen Domini.
Sit nomen Domini benedictum
ex hoc nunc et usque in saeculum.
A solis ortu usque ad occasum
Laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos Gloria ejus.

Quis sicut Dominus Deus noster,
qui in altis habitat
et humilia respicit
in coelo et in terra.
Suscitans a terra inopem,
et de stercore erigens pauperem,
ut collecet eum cum principibus,
cum principibus populi sui.
Qui habitare facit sterile in domo
Matrem filiorum laetantem.

Gloria Patri, Gloria filio et Spiritui Sancto,
sicut erat in principio et nunc et simper
et in saecula saeculorum, amen.

Praise the Lord, O Children

Praise the Lord, O children,
praise the name of the Lord.
Blessed be the name of the Lord
from henceforth now and forevermore.
From the rising of the sun to its going down
the Lord's name is to be praised.
The Lord is high above all nations,
His glory above the heavens.

Who is like the Lord our God,
who dwells on high,
Who humbles Himself to behold
the things that are in the heavens and in the earth.
He raises the poor out of the dust,
and lifts the needy out of the ash heap,
That He may seat him with princes,
with the princes of His people.
He grants the barren woman a home
like a joyful mother of children.

Glory be to the Father, and to the Son and to the
Holy Ghost, as it was in the beginning is now and
ever shall be world without end, amen.

Text and Translations

Su le sponde del Tebro

Recit.

Su le sponde del Tebro, ove le Dee latine
fecero à gl' Archi lor corde del crine, cola
Aminta il fido da Clori vilipesa con dolore
infinito disse al ciel', disse al mondo,
io, io son tradito!

Aria

Contentatevi, o fidi pensieri, trattenermi
per guardie al mio core, che gl' affanni,
gigantic guerrieri, dan'l' assalto,
et è duce il dolore.

Recit.

Mesto, stanco e spirante del duol' che
l' opprimea, rivolto a gl' occhi suoi così dicea:

Largo

Infelici miei lumi, già che soli nio stiamo,
aprite il varco al pianto, e concedete al core,
che tramandi su gl' occhi il mio dolore.

Aria

Dite almeno, astir crudely, quando mai vi
offese il petto, che ricetto voi lo fate di dolore.
E già martire d'amore nelle lacrime fedeli
a sperar solo è costretto.

Recit.

All' aura, al cielo, ai venti Pastorello gentil
così parlava, e pur l' aura crudel fido adorava;
ma conoscendo al fine, che nè pianti, nè
preghi sapevano addolcire un cor die sasso,
risoluto e costante così disse al suo cor
schernito amante:

Aria

Tralascia pur di piangere, povero afflitto cor,
che spazzato dal tuo fato non ti rest' ache
compiangere d'un infida il suo rigor.

On the banks of the Tiber

Recit.

On the banks of the Tiber, where the Latin
Goddesses plaited bow-strings of hair, faithful
Aminta, from his infinite anguish cried to
Heaven and Earth of the scornful Chloris,
"I am betrayed!"

Aria

Be content, O faithful thoughts, to remain the
guardians of my heart, assaulted by sorrow
and anxiety, those mighty warriors whose
leader is pain.

Recit.

Sad, exhausted, and sighing with grief that
oppressed him, thus spake he to his eyes:

Largo

Unhappy eyes, since we alone remain, open
thy gates to my tears and suffer my heart to
pour out its sorrow through thy lids.

Aria

At least say, cruel stars, when did my heart
offend thee, that you thus fill it with grief.
Martyred for love, it is constrained to hope in
the tears of faith.

Recit.

To the air, to the sky, to the winds the gentle
shepherd spake, and yet again the cruel air he
trustingly implored; but at last, perceiving
that no tears, no prayers could soften a heart
of stone, the disillusioned lover spake firmly
and resolutely to his heart:

Aria

Cease to weep, poor afflicted heart, since, despised
by fate, nothing remains to thee but
to lament the cruelty of a faithless one.

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Featuring new compositions by

Howard Bashaw, Mark Hannesson & Scott Smallwood

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A black and white graphic featuring two stylized hearts. The heart on the left is textured and has the word "SWEET" printed on it. The heart on the right is smoother and has the words "Valentine Concert" printed on it.

Valentine Concert

The University of Alberta Symphonic Wind Ensemble
Dr. Angela Schroeder, conductor
Sunday, February 13, 2011 at 7:00 pm
Myer Horowitz Theatre, Students' Union Building

Programme

Three Merry Marches for Wind Ensemble, Op. 44

Ernst Krenek (1900-1991)

1. *I*
2. *II*
3. *III*

Daniel Kindopp, Guest Conductor

Serenade in E-flat major, KV 375

W.A. Mozart (1756-1791)

1. *Allegro maestoso*
2. *Menuetto*
3. *Adagio*
4. *Menuetto*
5. *Finale*

Daniel Sabo, Guest Conductor

-Intermission-

Toccata and Fugue in d minor, BWV 565

J.S. Bach (1685-1750)

trans. Lacour

Laura Kerslake, Guest Conductor

Variations on "America"

Charles Ives (1874-1954)

trans. Cohen

Stephen Lewis, Guest Conductor

Emblems

Aaron Copland (1900-1990)

Elsa's Procession to the Cathedral
(from "*Lohengrin*")

Richard Wagner (1813-1883)

trans. Cailliet

A native of Calgary, ***Dr. Angela Schroeder*** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Band Conducting at Northwestern University in 2002, completing her studies there in 2004 with Mallory Thompson. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr. Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Academy Winds and Percussion. She teaches courses in conducting and wind band education, and works with Graduate students in Wind Band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela has performed on cornet with the Mill Creek Colliery Band and is the Principal Trumpet for the Concordia University Orchestra.

Angela has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in five volumes of the Teaching Music through Performance in Band series, which profile wind literature for all levels of instrumental instruction, published by GIA.

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Opera Workshop presents **Opera Scenes** with the University Symphony Orchestra **Friday, February 18 and Saturday, February 19 at 8pm in Convocation Hall.** Featuring excerpts from Die Fledermaus, The Marriage of Figaro, Don Giovanni, La Boheme, The Elixir of Love and much more! Admission by donation.

Music at Convocation Hall presents the **premiere performance of new works by faculty composers** including Scott Smallwood, Howard Bashaw, Andriy Talpash and Mark Hannesson. **Friday, March 4 at 7pm in Convocation Hall.**

The Jazz Bands bring Ellington to life at the **Salute to the Bands 2011: Duke Ellington - Apex of the Big Band Tradition** on **Monday, March 7 at 8pm in Convocation Hall.**

Music at Convocation Hall presents **Jacques Despres, piano, plays Debussy.** **Friday, March 11 8pm.**

The **Honor Band** takes over Convocation Hall **Saturday, March 19 at 8pm.**

The **Contempo New Music Ensemble** plays Convocation Hall **Sunday, March 20 at 7pm.**

Vocal Arts Week runs **March 21 through March 27**, and will host a number of distinguished guests. The week's events will culminate on March 27th in a performance in Con Hall by all of the visiting artists, together with members of the department of music.

The World Music Ensembles celebrate **World Music Week Thursday March 24 through Saturday March 26**, featuring a performance by our Middle Easter North African Music Ensemble, Indian Ensemble and West African Music Ensemble each evening in **Convocation Hall at 7pm,**

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Dr. Angela Schroeder – Director of Bands, Area Coordinator

Daniel Kindopp, Dan Sabo – Graduate Conducting Assistants

Patricia Whitebone – Wind Studies Librarian

APPLIED FACULTY

Flute – Shelley Younge

Oboe – Beth Levia

Bassoon – Diane Persson

Clarinet – Charles Hudelson, Jeff Campbell

Saxophone – Allison Balcetis, Dr. William Street

Trumpet – Alvin Lowrey, Russell Whitehead

French Horn – Allene Hackleman

Trombone/Euphonium – John McPherson, Christopher Taylor

Tuba – Scott Whetham

Percussion – Brian Jones

String Bass – Jan Urke

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University of Alberta Symphonic Wind Ensemble

Flute

Kirsten Elliott
Jessica McMillan
Lara Milner
Philippe de Montigny
Aleah Wielinga

Oboe

Graeme Armstrong
Noelle Byer
Christa Eriksson

Bassoon

Kathryn Murphy
Matt Nickel
Emily Tam

Clarinet

Catherine Beck
Edward Davies
Alyssa Diepdael
Christopher Mann
Ellie Neufeld
Daniela Pagliuso
Morgan Richardson
Jolene Wong
Mary Zhou

Saxophone

Stephen Lewis
Laura Kerslake
Gavin Goodwin
Eric Toombs
Emily Schultz
Kayla Chambers
Ryan Yusep
Matthew Falk
Justin Massey
Chee Meng Low

String Bass

Ben Eldon

Horn

Bethany Hrynew
David Moore
Molly McAllister
Zach Vogel
Joanna Wreakes

Trumpets

Adam Franzke
Matt Parsons
Siobhan Penner
Sarah Roberts
Glenn Skelton
Trish Whitebone

Trombone

Lynn Atkin
Yuri Delanghe
David Galloway
Catherine Hansen

Euphonium

Aaron Adamkewicz
Tim Lenk

Tuba

Ray Basaraba
Sidney M'Sahel
Wei Qiang

Percussion

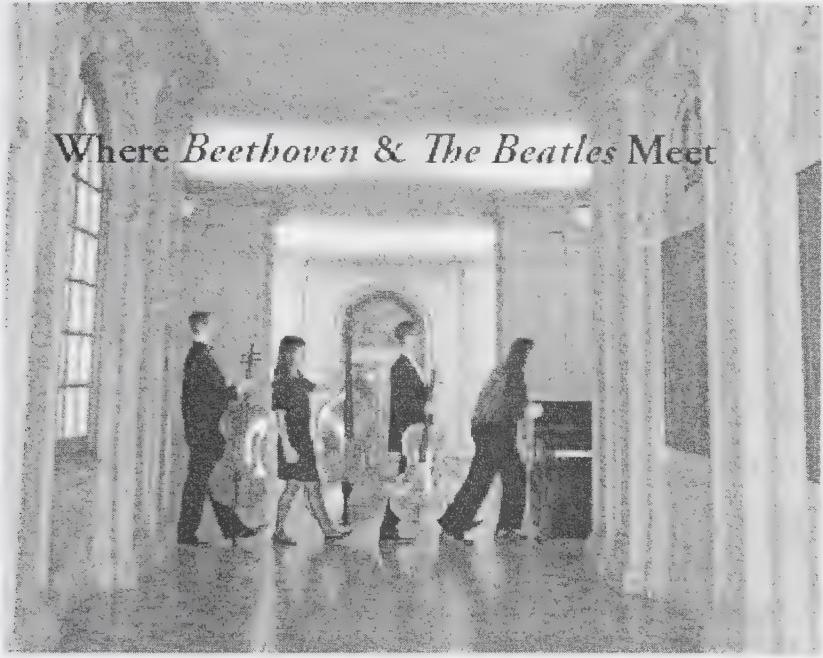
Alyssa Baker
Allyson MacIvor
Kayla McDonald
Heidi Swanson
Jonathan Taylor

Piano

Hyejin Lee

Harp

Samantha Spurrier



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Department of Music Composition Faculty

Friday, March 4, 2011 at 7:00 pm

Convocation Hall, Old Arts Building



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Programme

Players for solo piano (2011)
(premiere performance)

Scott Smallwood
(b. 1969)

Roger Admiral, piano

*“Picture a twelve-year-old boy named Jerry.
The owner of the local video game center dreads to see him coming because he always comes in leading a pack of eight or so other boys.
The other boys have not come to feed the machines; they have come to watch Jerry.
He is the Defender champion. He is fun to watch, and Jerry is well aware of that fact.
He doesn’t simply play the game; he puts on a show.
His gyrations, body English, shouts and grunts and jeers are enough to pay admission to watch--almost.
If he would study, he’d be on the honor roll;
if he could ride a bicycle well, he’d be ‘poplin’ wheelies’;
if he’d put on some weight, as his father keeps urging him to do, he might be a football star.
But there he stands, on his stage, in his colored spotlights, surrounded by his friends,
cheered on by the less successful or poorer players, in his glory.”*

— Charles Beamer
(from *Video Fever*, 1982)

Seven Movements for Viola (2010)
(premiere performance)

Howard Bashaw
(b. 1957)

- 1 *Modular 1*
- 2 *Caricature Sketch: public speaker no. 6*
- 3 *Modular 2*
- 4 *Then ...*
- 5 *and Now*
- 6 *Framing Alea*
- 7 *Buzz*

Streams (2005)
*with fury-
diffused-
breathless*

Dorothy Chang
(b. 1970)

David Harding, viola

Programme

Wow & Flutter
(Improvisation)

Mark Hannesson and Scott Smallwood, live electronics

"It is later than you think ..." (2011)
(premiere performance) Andriy Talpash
(b. 1974)

when suddenly... gradually (2011)
(premiere performance) Mark Hannesson
(b. 1968)

dead leaf stirring (2011)
(premiere performance) Scott Smallwood

*enter no(silence is the blood whose flesh
is singing)silence:but unsinging. In
spectral such hugest how hush,one*

dead leaf stirring makes a crash

*-far away(as far as alive)lies
april;and i breathe-move-and-seem some
perpetually roaming whylessness-*

autumn has gone:will winter never come?

*o come,terrible anonymity;enfold
phantom me with the murdering minus of cold
-open this ghost with millionaire knives of wind-
scatter his nothing all over what angry skies and*

*gently
(very whiteness:absolute peace,
never imaginable mystery)
descend
--e.e. cummings*

Julianne Scott, clarinet
David Harding, viola
Roger Admiral, piano

Notes on Composers and Performers:

Originally from White Rock, British Columbia, Canadian composer ***Dr Howard Bashaw*** is a graduate of the University of British Columbia (DMA, 1989). Appointed in 1993, he is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France.

Working in the acoustic medium, Bashaw has composed for a range of diverse ensembles including: the Hard Rubber Orchestra, Vancouver New Music, New Music Concerts, Société de musique contemporaine du Québec, Duo Kovalis, East-West Quartet, Standing Wave, Edmonton Symphony Orchestra, Hammerhead Consort, Now Age Orchestra, Duo Majoya, Continuum Ensemble (London), and the Augustana Choir.

Individual performers featured in premiere performances and recordings of works for chamber and large ensembles include: Roger Admiral (piano), Trevor Brandenburg (percussion), Kathleen Corcoran (soprano), Douglas Finch (piano), Niek de Groot (double bass), Philip Hornsey (percussion), Tatjana Kukoc (guitar), Dennis Miller (tuba), Ken Read (trombone), Yan Sallafranque (tuba), Allen Stiles (piano), William Street (saxophone), Alain Trudel (trombone), Russell Whitehead (trumpet) and Cameron Wilson (violin). The piano is included in many of Bashaw's works for ensemble -- but he has also composed several, distinctly demanding works for solo piano. Premiere performances here include: Roger Admiral (Minimalisms II), Marc Couroux (Form Archimage) Corey Hamm (Preludes Book I), Barbara Pritchard (Hosu) and Haley Simons (Preludes Book II). Selected by performers, Bashaw's piano music has occurred in national and international piano performance competitions.

CD releases presenting only original compositions include: Hard Rubber, Hard Elastic (2008), Form Archimage (2004) and BASHAW (2000). With broadcasts occurring most notably on CBC's Two New Hours and The Signal, Bashaw's works have been performed across Canada and in the USA, as well as in Europe and beyond. He has received commissions through the Canada Council for the Arts, CBC Radio Music, and the Alberta Foundation for the Arts. Bashaw is a member of the Canadian League of Composers (CLC) and The Canadian Music Centre (CMC). He is also represented by AMP.

Described as “evocative and kaleidoscopic” (Seattle Times), the music of composer **Dorothy Chang** has been performed by orchestras including the Albany (NY) Symphony, Aspen Concert Orchestra, Chicago Civic Orchestra, Indianapolis Symphony, Queens Symphony, Seattle Symphony, Saint Paul Chamber Orchestra and Vancouver Symphony, as well as by chamber ensembles including eighth blackbird, the Smith Quartet (UK), the Chicago Saxophone Quartet, Collage New Music (Boston), North/South Consonance (New York), Music from China, and Toca Loca (Toronto). She has received commissions from Chamber Music America, the Barlow Endowment, the Mary Flagler Cary Charitable Trust, the Canada Council for the Arts and the British Columbia Arts Council, among others. Her music has been featured in concerts and festivals across North America and abroad, most recently at the PAN Music Festival (Seoul), Lontano Festival (UK), and World Music Days in Hong Kong.

Dorothy's music has been recognized through honors and prizes including a Charles Ives Scholarship from the American Academy of Arts and Letters, awards from the American Society of Composers, Authors and Publishers, the International Alliance for Women in Music, Mu Phi Epsilon, the National Society of Arts and Letters, Meet the Composer and the Jacob Druckman Orchestra Prize from the Aspen Music Festival. She has held residencies at the Banff Centre for the Arts, MacDowell Colony, Ragdale Foundation, Atlantic Center for the Arts and the Lancaster Music Festival. For the 2005-2008 concert seasons, she has been appointed composer-in-residence of the Albany Symphony Orchestra through the Music Alive program of Meet the Composer and the American Symphony Orchestra League.

Dorothy is composer and co-founder of the Riverbed Theatre Company, which specializes in collaborative, image-based theatre productions. Performances have included The Peacock Maiden, a children's musical production in Santa Barbara, CA, rice/water which was featured on the First Annual Taiwanese Experimental Theatre Festival, Burnt Rice which was hailed as “one of the top 10 productions in 1998” by the Pobao Arts Weekly (Taipei), and additional collaborations produced in Boston and Chicago. Recently she collaborated on Tinquero, which was featured in 2004 at the Eslite Art Space in Taipei as well as the Kaohsiung Arts Museum in Kaoshiung, Taiwan. As composer-in-residence of the Kylix New Music Ensemble from 1999-2001, Dorothy composed several new works for the group and participated in educational outreach concerts at the Contemporary Performer's Workshop in Cincinnati, Ohio.

Born in Winfield, Illinois, Dorothy began her music studies on piano at age six and began composing at the age of fourteen. She received degrees in composition from the University of Michigan (B.M., M.M.) and the Indiana University School of Music (D.M.). She has served on the music faculty at Indiana State University and is presently Assistant Professor of Music at the University of British Columbia in Vancouver, Canada.

Born in Winnipeg, Manitoba, **Dr Mark Hannesson** is a composer and sound artist who writes instrumental, electroacoustic, mixed and audiovisual works. His music has been widely performed or broadcast.

He is a frequent performer/diffuser in his many mixed works (instruments and computer). Many of his works explore and attempt to develop the connections between instrumental and electronic music. As well, he is an active performer of live electronic music.

He completed a Bachelor's degree in Music from Brandon University and a Master's degree in Composition at the University of Alberta where he studied with Laurie Radford, Malcolm Forsyth and Howard Bashaw. He completed doctoral studies in Composition at the University of British Columbia under the supervision of Keith Hamel. He is a past board member of the Canadian Electroacoustic Community (CEC) and a founding member of the eMC — Experimental Music Collective, a group of composers dedicated to promoting extreme sound art in the Vancouver area. They have now changed their focus to a national level.

Works of his can be heard on the CEC compact discs Cache 2000 and Discontact III and on the Boreal Music Society (BEAMS) compact disc Unsound, on the Sonus website and on the Modisti Netlabel release, expansion sonora. He has taught Music Technology and Composition courses at the University of Alberta since 2005.

He is the co-director of the ElectroAcoustic Research Studios (EARS) and co-director of the Free Improvisation Ensemble (X42).

Dr Scott Smallwood was born in Dallas, Texas, and grew up at 10,000 feet in elevation in the Colorado Rockies. When Smallwood was 10 years old, his father gave him a cassette tape recorder, and ever since he has been fascinated by the possibilities of recorded sound. His work deals with real and abstracted soundscapes based on a practice of listening, improvisation, and phonography. Ranging from sonic photographs, studio compositions, instrumental pieces, and improvisations, the resulting pieces are textural explorations of space and time.

As a performer of electronics, computers, handmade instruments, and percussion, he has played with a variety of improvisors including Cor Fuhler, Joe McPhee, Phil Gelb, Todd Reynolds, John Butcher, Mark Dresser, and Pauline Oliveros. His instrumental compositions have included performances by Network for New Music, Ensemble SurPlus, the Boston Sound Collective, and the Brentano String Quartet. He has collaborated frequently with video artists, dancers, and other artists, and for the past ten years has maintained an active collaboration with composer and sound artist Stephan Moore as the duo Evidence.

His work has been presented and broadcast worldwide, including recent presentations at the Kitchen in NYC, the Atlantic Center for the Arts, the 2006 Sonic Circuits festival in Washington DC, and the Kulturhaus E-Werk in Frieberg, Germany. Media has been released on Autumn Records, Deep Listening, Teleaw, Simple Logic, Static Caravan, and others. He is currently trying to create an ensemble of solar powered instruments, preferably to be played while cross-country skiing.

Dr Andriy Talpash is an active composer, educator, conductor and saxophonist. He has composed works for several ensembles and soloists, including Continuum Contemporary Music, Ensemble contemporain de Montréal, Ensemble KORE, Winnipeg Symphony Orchestra, Trio Fibonacci, Kathleen Supové, William Street, Roger Admiral, Vincent David, Nicolas Prost, Ramona Ramlochand, Mathieu Gauvin. His works have been performed throughout Canada and the United States, and have been broadcast on Canadian, Australian, Spanish and Turkish national radios.

He has received grants from the Canada Council for the Arts, Conseil des arts et des lettres du Québec, and the Canadian Broadcasting Corporation (CBC). Some awards include: First Prize in the 2000 SOCAN Young Composers Competition, Sir Ernest Macmillan prize for his orchestral composition Queezinart--hocket in a blender; second place in the chamber music category of the 15th CBC/Radio-Canada National Competition for Young Composers (2002-03) for his piece HWY 2. Andriy represented Canada at UNESCO's International Rostrum of Composers in Vienna, Austria (June 2003).

Talpash attained the degrees of Bachelor of Music (composition and saxophone performance) from the University of Alberta (1997), Master of Music (composition) from McGill University (1999), and Doctor of Music (composition) from McGill University (2005). He studied composition with Brian Cherney, Howard Bashaw, Malcolm Forsyth, and attended composition master classes with Louis Andriessen and Etienne Rolin.

In 2007 Talpash and pianist Roger Admiral founded Plexoos Ensemble, a new music ensemble in Edmonton that performs Canadian and international works composed after 1950. Andriy is the conductor and artistic co-director of Plexoos Ensemble.

Dr Talpash is currently teaching music composition, theory, and orchestration at the University of Alberta.

David Harding has an extensive solo and chamber music career, having performed throughout Europe, the United States, Canada and Central America, in such venues as the Berlin Philharmonie, Concertgebouw, and Weill Hall at Carnegie Hall.

His performances have been broadcast on BBC, NPR and Deutschland Radio. David is frequently featured on CBC Radio in Canada. He regularly performs at chamber music festivals throughout North America including amongst others the Seattle Chamber Music Society, Strings in the Mountains, CO, Sitka Chamber Music Festival, AK, Festival of the Sound, ON, and the Cactus Pear Chamber Music Festival, TX.

David is a member of Trio Verlaine and the American String Project, (a collaboration between quartet players, soloists and concertmasters.) David is a seasoned chamber musician, having been a former member of the Chester String Quartet, Toronto String Quartet and Triskelion String Trio. He has collaborated with members of the Cleveland, Tokyo and St. Lawrence quartets, and has made chamber music recordings for Sony, Crystal, Chesky, Innova and New Albion record labels.

David's latest CD projects include a recording of Bach's Goldberg Variations, with Triskelion for CBC records, Brahms' Viola Sonatas and Horn Trio for Skylark Music and an innovative disc of flute, viola, harp works by Ravel and Debussy with Trio Verlaine for Skylark Music. A graduate of the Juilliard School of Music, David's principal teachers were Paul Doktor, Emanuel Vardi and Tibor Vaghy. He was the winner of the Sir John Barbirolli award at the Lionel Tertis International Viola Competition. David has given master classes at the Banff International Centre for the Arts and numerous universities throughout North America. Having served on the faculty of Indiana University South Bend, he is currently Professor of Viola and Chamber Music at the University of British Columbia. David plays on a viola made by Pietro Antonio della Costa, Treviso Italy, circa 1750.

A native of Calgary, **Julianne Scott** is the new Principal Clarinet of the Edmonton Symphony. This follows her tenure (2007-2009) as Principal Clarinet with the Colorado Springs Philharmonic. Ms. Scott graduated from the University of Southern California with her Masters, where she studied with Yehuda Gilad. She attained her Bachelor's degree from the University of Toronto in 2006 under Joaquin Valdenpenas. Julianne Scott has spent summers participating in festivals including the Sunflower Music Festival, the Aspen Festival, the Spoleto Festival, touring with the Canadian Youth Orchestra, and the Music Academy of the West. She has appeared as a soloist with Colorado Springs Philharmonic.

Roger Admiral studied at the University of Alberta, University of Western Ontario and through the Royal Conservatory of Music (Toronto). His main teachers include Helmut Brauss, Peter Smith and Virginia Blaha. Currently Roger coaches contemporary chamber music at the University of Alberta. As a soloist and chamber musician Roger has performed many twentieth and twenty-first century compositions. You can hear Roger play the music of Canadian composer Martin Arnold on April 19 in Studio 27 at the University of Alberta.

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The Chorales of Bach

Monday, March 21, 2011

Featuring the Concert Choir and the Madrigal Singers

Including Bach's *Cantata 4, Christ lag in Todesbanden*, and motets by Kuhnau and Mendelssohn

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World Music Sampler

Thursday, April 7, 2011

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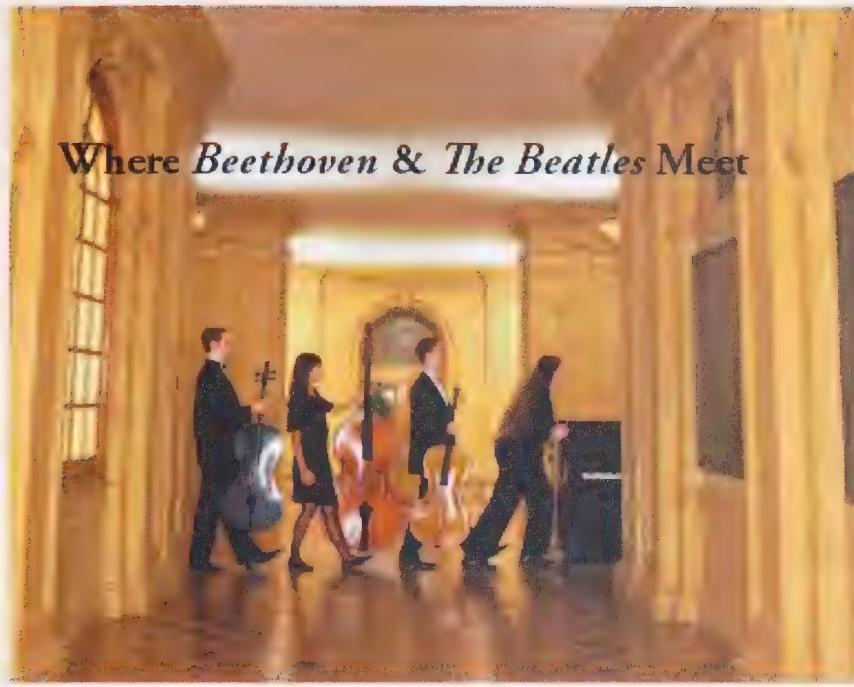
Jacques Despres, piano

8 pm, Friday, March 11, 2011

Featuring the works of Debussy

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Salute to the Bands 2011

presents:



An all-Ellington Big Band Tribute featuring
The University of Alberta & Grant MacEwan Jazz Bands I & II
Guest Emcee - Mr. Bryan Hall
Monday, March 7, 8pm
Convocation Hall, Old Arts Building, University of Alberta

Salute to the Bands 2011: Duke Ellington – Apex of the Big Band Tradition

<i>Overture – Take The “A” Train</i> (1941)	Billy Strayhorn Transcribed by David Berger
<i>Black And Tan Fantasy</i> (1927)	Duke Ellington & Bubber Miley Transcribed by David Berger & Mark Lopeman
<i>Creole Love Call</i> (1927)	Duke Ellington & Bubber Miley Transcribed by Tom Dust Original vocal: Adelaide Hall
<i>The Mooche</i> (1928)	Duke Ellington & Irving Mills Transcribed by David Berger
<i>Mood Indigo</i> (1930)	Duke Ellington, Irving Mills & Barney Bigard Transcribed by Mike Henebry
<i>Old Man Blues</i> (1930)	Duke Ellington & Irving Mills Transcribed by David Berger
<i>Rockin’ In Rhythm</i> (1931)	Duke Ellington, Irving Mills & Harry Carney Transcribed by Brent Wallarab
<i>It Don’t Mean A Thing</i> (1932) [<i>If It Ain’t Got That Swing</i>]	Duke Ellington & Irving Mills Transcribed by David Berger Original vocal: Ivie Anderson
<i>Harlem Speaks</i> (1933)	Duke Ellington Transcribed by David Berger
<i>Sophisticated Lady</i> (1932)	Duke Ellington & Irving Mills Transcribed by David Berger
<i>Caravan</i> (1937)	Duke Ellington, Juan Tizol & Irving Mills Arranged by Duke Ellington Transcribed by David Berger
<i>Diminuendo And Crescendo In Blue</i> (1937)	Duke Ellington Transcribed by David Berger
<i>Prelude To A Kiss</i> (1938)	Duke Ellington, Irving Mills & Irving Gordon Arranged by Billy Strayhorn Transcribed by David Berger
<i>Braggin’ In Brass</i> (1938)	Duke Ellington Transcribed by David Berger

<i>Overture</i> (1943)	Mercer Ellington (Johnny Hodges)
<i>Things Ain't What They Used To Be</i>	Arranged by Duke Ellington Transcribed by David Berger
<i>Harlem Airshaft</i> (1940)	Duke Ellington Transcribed by David Berger
<i>Don't Get Around Much Anymore</i> (1943)	Duke Ellington & Bob Russell Arranged by Billy Strayhorn Transcribed by David Berger Original vocal: Al Hibbler
<i>I Got It Bad</i> (1941) [<i>And That Ain't Good</i>]	Duke Ellington & Paul Webster Arranged by Dave Wolpe Original vocal: Ivie Anderson
<i>Ko-Ko</i> (1940)	Duke Ellington Transcribed by David Berger
<i>I'm Beginning To See The Light</i> (1944)	Duke Ellington, Johnny Hodges, Don George & Harry James Arranged by Allen H. Davis Original vocal: Joya Sherrill
<i>Jump For Joy</i> (1941)	Duke Ellington & Sid Kuller Transcribed by David Berger Original vocal: Ivie Anderson
<i>Raincheck</i> (1941)	Billy Strayhorn Transcribed by David Berger
<i>Cotton Tail</i> (1940)	Duke Ellington Transcribed by David Berger & Brent Wallarab
<i>Finale</i> (1940) <i>In A Mellow Tone</i>	Duke Ellington & Milt Gambler Arranged by Oliver Nelson Transcribed by Roger Myers

University of Alberta / Grant MacEwan University

Jazz Bands I & II

Directors:

Raymond M. Baril (Jazz Band I) & Tom Dust (Jazz Band II)

	Jazz Band I	Jazz Band II
Alto Saxophone I	Nathan Hay (UA)	Gavin Goodwin (UA)
Alto Saxophone II	Thomas Hay (GMU)	Thomas Wolvanksy (GMU)
Tenor Saxophone I	Savic Panylyk (GMU)	Eric Toombs (UA)
Tenor Saxophone II	Alex Tanasychuk (GMU)	Becky Hargreaves (GMU)
Baritone Saxophone	Stefan Wheeler (GMU)	Anthony Kha (GMU)
Trumpet I	Matthew Parsons (UA)	Shaun Waayenberg (UA)
Trumpet II	Paul Thorne (GMU)	Amanda Baril (GMU)
Trumpet III	Alanna Willis (UA)	Trish Whitebone (UA)
Trumpet IV	Ian Wheat (GMU)	Sarah Roberts (UA)
Trumpet V	PJ Bailey (GMU)	Cayley Jensen (GMU)
Trombone I	Ken Read (GMU)	Brady Masik (UA)
Trombone II	Harrison Lee (UA)	Lynn Atkin (UA)
Trombone III	Devin Chubb (GMU)	Howard Saslove (GMU)
Bass Trombone	Denis St. Onge (UA)	Adam Graham (UA)
Piano	Dan Sabo (UA)	Maureen Yule (GMU)
Guitar	Jordan Hamilton (GMU)	Amadeo Lewis (GMU)
Bass	Connor Walsh (GMU)	Alex Lakusta (GMU)
Drums	Andrew Scott (GMU)	Nich Davies (GMU)
Voice	Laura Swankey (GMU)	Stephanie Savage (UA)

Please join us for our next Jazz Band concert
Monday, April 11 at 7:30pm
at the John L. Haar Theatre

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL



Jacques C. Després, piano

Plays Debussy

Friday, March 11, 2011 at 8:00 pm
Convocation Hall, Old Arts Building



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Programme

Presentation :

« Mon plaisir !”

- Intermission -

Préludes (premier volume)

Claude Debussy
(1862-1918)

- (...*Danseuses de Delphes*)
- (...*Voiles*)
- (...*Le vent dans la plaine*)
- (...« *Les sons et les parfums tournent dans l'air du soir* »)
- (...*Les collines d'Anacapri*)
- (...*Des pas sur la neige*)
- (...*Ce qu'a vu le vent d'ouest*)
- (...*La fille aux cheveux de lin*)
- (...*La sérénade interrompue*)
- (...*La cathédrale engloutie*)
- (...*La danse de Puck*)
- (...*Minstrels*)

Jacques Couillard Després extraordinary musical talent has been noticed as early as 1964 by legendary Canadian conductor Wilfrid Pelletier. Following his winning of the Montreal Symphony Orchestra competition in 1978, and the Prix d'Europe in 1981 from the Académie de musique du Québec, Couillard Després has led a varied artistic life. He has appeared as soloist with orchestra, recitalist, chamber musician, collaborative artist, lecturer, educator and musical director of the Summer Serenades at the University of Stony Brook's Staller Center in New York.

Worldwide critical accolades noted in Couillard Després' musical approach a rare combination of virtuosity and artistic integrity. Couillard Després' repertoire is broad and eclectic. Most notably are his two-world premiere recordings of Joseph Martin Kraus complete piano works and The New Goldberg Variations with cellist Tanya Prochazka. The Kraus performances, on Naxos, received world critical acclaim. He followed up for the same label with a two compact discs recording of the complete chamber music works by Kraus, a recording he edited.

Highlights of the past few seasons include performances of Rachmaninov's Rhapsody on a Theme by Paganini, the Brahms' Piano Concerto no. 2; performances in Hong Kong, Beijing, Manila, Seattle, Montreal, New York, Chicago, Reno, and Sacramento. Couillard Després has presented master classes at leading institutions in North America as well as the Central Conservatory in Beijing, lectured at Juilliard on the use of the landmark Ekier edition of Chopin's ballades, and served as the Daniel Ericourt Artist-in-Residence at the University of North Carolina in Greensboro. Since his hiring at the University of Alberta in 2000, Couillard Després worked with some of the most talented Canadian and foreign students. In 2009 one of his students became the first music performance doctoral student in Canada to receive the Vanier scholarship from Social Sciences and Humanities Research Council.

He was awarded a Premier Prix à l'unanimité au Conservatoire de Musique du Québec, earned a Master's degree from the Juilliard School and holds a DMA from the University at Stony Brook. He also received the Artist Diploma with Distinction at Indiana University. His teachers were Christiane Sénart, Gyorgy Sebok, Adele Marcus and Gilbert Kalish.

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University of Alberta

SYMPHONIC WIND ENSEMBLE

HONOR BAND

HIGH SCHOOL HONOR BAND

PIANO

TROMBONE

TRUMPET

CLEARENCE

FRENCH HORN

EUPHONIUM

NOONOE

FLUTE

SAXOPHONE

DRUMSET

ARPA

TUBA

STRING BASS

MISSION

PERCUSSION

WIND BASS

CLARINET

ALBERTA

Department of Music

The University of Alberta Symphonic Wind Ensemble
with the 2011 University of Alberta High School Honour Band

Dr. Angela Schroeder, conductor

Saturday, March 19, 2011 at 7:00 pm

Convocation Hall, Old Arts Building

Programme

University of Alberta Symphonic Wind Ensemble

In evening's stillness...

Joseph Schwantner

Elsa's Procession to the Cathedral

Richard Wagner
arr. Cailliet

Dr. Robert Taylor, guest conductor

Emblems

Aaron Copland

- Intermission-

University of Alberta High School Honour Band 2011

Kirkpatrick Fanfare

Andrew Boysen, Jr.

Dr. Robert Taylor, guest conductor

Be Thou My Vision

David Gillingham

Lament for Brave Wolfe

Daniel Sabo

World Premiere Performance

Second Suite in F

Gustav Holst

Special thanks to:

Susan Smith & Dennis Adcock



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University of Alberta Symphonic Wind Ensemble

Flute

Kirsten Elliott
Jessica McMillan
Lara Milner
Philippe de Montigny
Aleah Wielinga

Horn

Bethany Hrynew
David Moore
Molly McAllister
Zach Vogel
Joanna Wreakes

Oboe

Graeme Armstrong
Noelle Byer
Christa Eriksson

Trumpets

Adam Franzke
Matt Parsons
Siobhan Penner
Sarah Roberts
Glenn Skelton
Trish Whitebone

Bassoon

Kathryn Murphy
Matt Nickel
Emily Tam

Trombone

Lynn Atkin
Yuri Delanghe
David Galloway
Catherine Hansen

Clarinet

Catherine Beck
Edward Davies
Alyssa Diepdael
Christopher Mann
Ellie Neufeld
Daniela Pagliuso
Morgan Richardson
Jolene Wong
Mary Zhou

Euphonium

Aaron Adamkewicz
Tim Lenk

Tuba

Ray Basaraba
Sidney M'Sahel
Wei Qiang

Saxophone

Stephen Lewis
Laura Kerslake
Gavin Goodwin
Eric Toombs
Emily Schultz
Kayla Chambers
Ryan Yusep

Percussion

Alyssa Baker
Allyson MacIvor
Kayla McDonald
Heidi Swanson
Jonathan Taylor

String Bass

Ben Eldon

Piano

Hyejin Lee

Harp

Samantha Spurrier

University of Alberta High School Honour Band 2011

FLUTE

Bella Sanson
Brandon Nguyen
Bridget Barr
Brittany Berghs
Cheyenne Hooker
Crystal Kegler
Dwight Duperron
Emily Fisk
Jamie Taylor
Kassie Bulman
Loretta Young
Miya Lewthwaite
Rachelle Eggert
Rachelle Renaud
Rheanne Estes
Taelynn Graham

Barrhead
Edmonton
Cardston
Onoway
Millet
Ardrossan
Westlock
Airdrie
Airdrie
Edmonton
Devon
Wetaskiwin
Sherwood Park
Onoway
Edmonton
Innisfail

BASS CLARINET

Jacqueline Rodman
Lawson Gillespie
Megan Wruk Bass
Morgan Desroches

Airdrie
Ft. Sask
Barrhead
Sturgeon County

OBOE

Bethany Nannings
Ceri Hughes
Katarina Michalyshyn
Louise Ashdown
Rebecca Sunderland Cardston

Barrhead
Millet
Edmonton
Edmonton

ALTO SAXOPHONE

Andrew James Doell
Augustin Nguyen
Branden Reimer
Cassidy Duce
Clayton Dube
Emily McNamara
Garret Johnson
Hanna Jevne
Kyra E. Hetherington
Meghan Vale
Owen Sheedy
Vicky Nguyen

Wetaskiwin
Edmonton
Spruce Grove
Cardston
Onoway
Edmonton
Sherwood Park
Wetaskiwin
Onoway
St. Albert
Airdrie
Edmonton

BASSOON

Jennifer Bodell

Sherwood Park

TENOR SAXOPHONE

Daniel Bodell
Devon Redekopp
Erin Carpenter
Katherine Lingwood
Lucas Cunningham
Mark Melenberg
Robyn Anderson

Sherwood Park
St. Albert
Devon
Chestermere
Wetaskiwin
Edmonton
Devon

CLARINET

Ainsley Bonneau
Andrea Tarnawsky
Danielle L'Heureux
Eric Skretting
Jacob Struzik
James Bures
Joshua Iverson
Karyssa Derrien
Kelsie Svhura
Lukas Hagstrom
Meagan Neill
Samantha Banting
Thomas Kube
Tia Shaw
Vicki Leung

Cardston
Sherwood Park
Darwell
New Norway
Edmonton
Edmonton
Wainwright
Morinville
Camrose
Gwynne
Morinville
Langdon
St. Albert
Tofield
Morinville

BARITONE SAXOPHONE

Brynn Pydde
Daniel Dumford
Ian MacMillan

Millet
Edmonton
Ft. Sask

TRUMPET

Aleasha Pawluski
Ethan Jones
Garrick Hill W
Raine Radtke
Robyn Lethbridge
Zachary Semaniuk
Zofia Wojoik

Edmonton
Sherwood Park
Wetaskiwin
Rocky Mt House
Wetaskiwin
Wetaskiwin
Edmonton

University of Alberta High School Honour Band 2011

TROMBONE

Eric Gwilliam
Hannah Mazurek
Hayley Hicks
Jack Erdmann
Jenna Cook
Katelyn Bohn
Kevin Jackson
Kris Ehlert
Matthew Clark

Wabamun
St. Albert
Devon
Edmonton
Rocky Mtn House
Onoway
Wetaskiwin
Wetaskiwin
Cardston

EUPHONIUM

Christian Legg
Jordan Lemoine
Katherine Schafers

Airdrie
Edmonton
Morinville

Onoway
Edmonton
St. Albert
Edmonton
Onoway

TUBA

Cody Farmer
Malcolm Kellett-Cooke
Renee Mutch
Stephen Just
Tenille Gregson

FRENCH HORN

Hannah Anderson
Jessica Tomlinson
Naomi Cahoon
Olivia Imbrogno
Samantha Moore
Spencer Wall
Taran Plamondon

Wetaskiwin
Onoway
Cardston
Edmonton
Airdrie
Onoway
Edmonton

PERCUSSION

Amanda Blanchard
Amanda Chung
Breanna Flese
Jaeger Scot Gustafson
Luke Ehrenholz
Stefan Makowski

Onoway
Edmonton
Westlock
Airdrie
Onoway
St. Albert

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DEPARTMENT OF MUSIC UPCOMING PERFORMANCES WWW.MUSIC.UALBERTA.CA

The **Contempo New Music Ensemble** plays Convocation Hall **Sunday, March 20 at 7pm** with guest artist **D'Arcy Gray, percussion**.

Celebrate Bach's birthday on **Monday, March 21 at 8pm** in the Winspear Centre for the Arts with the **Concert Choir & Madrigal Singers** as they explore The Legacy of Bach.

Vocal Arts Week runs **March 21 through March 27**, and will host a number of masterclasses taught by distinguished guests. The week's events will culminate on **Sunday, March 27th at 2pm** in a performance in Convocation Hall by all of the visiting artists, together with members of the department of music.

The World Music Ensembles celebrate **World Music Week Thursday March 24 through Saturday March 26**, featuring a performance by our Middle Easter North African Music Ensemble, Indian Ensemble and West African Music Ensemble each evening in **Convocation Hall at 7pm**.

Join us for an evening of sounds, visuals, and drama as two electroacoustic music duos hit the Convocation Hall stage on **Saturday, April 2 at 8pm**. **Vector Rails**, featuring Edmonton's Gary Joynes/Clinker and Calgary's Adam Tindale, will perform a set of percussion and analog synth-a-bliss with live video, followed by the dramatic construction of Losperus by the duo **Evidence**, an electroacoustic duo featuring sound artists Stephan Moore and Scott Smallwood.

On **Monday, April 4 at 8pm** in the Winspear Centre for the Arts, the **University Symphony Orchestra** premieres composition doctoral student **Colin Labadie's** first orchestral composition. This performance also includes Glazunov *Sax Concerto* and *Brahms Symphony No. 2*.

WIND AND PERCUSSION FACULTY

Dr. Angela Schroeder – Director of Bands, Area Coordinator
Daniel Kindopp, Dan Sabo – Graduate Conducting Assistants
Patricia Whitebone – Wind Studies Librarian

APPLIED FACULTY

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Allison Balcetis, Dr. William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Allene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke

The Symphonic Wind Ensemble is a group of 50 of the university's most qualified musicians, directed by Dr. Angela Schroeder. The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. Most recently the Wind Ensemble were invited performers for the College Band Directors National Association Conference in Reno, NV. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

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MUSIC AT WINSPEAR



The Legacy of Bach

Monday, March 21, 2011 at 8:00 pm
Winspear Centre for the Arts



DEPARTMENT OF
MUSIC

UNIVERSITY OF ALBERTA

Program

From Sacred Songs	August Söderman (1832-1876)
1. <i>Kyrie eleison</i>	
Soprano Alesha Bogdan	
2. <i>Agnus Dei</i>	
4. <i>Domine Jesu Christe</i>	
5. <i>Benedictus</i>	
Concert Choir	
<i>When David Heard</i>	Eric Whitacre (b. 1970)
Tenor Sean McMann	
Madrigal Singers	
<i>Tristis est anima mea</i>	Johann Kuhnau (1660-1722)
<i>Richte mich, Gott</i>	Felix Mendelssohn (1809-1847)
Combined Choirs, Debra Cairns, conductor	
-Intermission-	
<i>Motet: O quam gloriosum</i>	Tomas Luis de Victoria (1548-1611)
<i>Exultate Deo</i>	Robin King (b. 1961)
Madrigal Singers	
<i>Sanctus</i>	Jan Sandström (b. 1954)
<i>Ave Maria</i>	Trond Kverno (b. 1945)
Concert Choir	
<i>Cantata BWV 4: Christ lag in Todesbanden</i>	Sinfonia
1. <i>Christ lag in Todesbanden (SATB)</i>	
2. <i>Den Tod niemand zwingen kunnt (SA)</i>	
3. <i>Jesus Christus, Gottes Sohn (T)</i>	
4. <i>Es war ein wunderlicher Krieg (SATB)</i>	
5. <i>Hier ist das rechte Osterlamm (B)</i>	
6. <i>So feiern wir das hohe Fest (ST)</i>	
7. <i>Wir essen und wir leben wohl (SATB)</i>	
Combined Choirs, Chamber orchestra, Leonard Ratzlaff, conductor	

Program Notes

Tonight's concert is a celebration of the music and legacy of **Johann Sebastian Bach**. Included in the program is a work by Bach's predecessor **Johann Kuhnau** in Leipzig, a work by the 19th-century composer **Felix Mendelssohn** who is credited with the revival of interest in the music of Bach, a work by the Renaissance Spanish composer **Victoria** whose music forms an important part of the history leading towards the choral works of Bach and provided a model for sacred motet writing in the 19th and 20th centuries, and Scandinavian and North American composers who likely studied the works of Bach as they developed their own compositional styles in the late 19th to 21st centuries. The concert will culminate in one of Bach's well-known cantatas, *Christ lag in Todesbanden*.

August Söderman was a much-respected composer of 19th-century Sweden. His collection of seven pieces entitled *Sacred Songs* was published in 1872. Although comprising Latin texts from the Mass, it is not a Mass, but a collection of previously-composed pieces that were used as incidental music. The U of A Concert Choir will be singing four movements of this set.

American composer **Eric Whitacre** is one of the best-known and most popular choral composers of his generation. A prolific writer of predominantly a cappella choral works, Whitacre composed *When David Heard* in 1999, and since its premiere on March 26th, 1999, it has become a favourite of choirs and audiences around the world. Comprising only two lines of text, which are heard at the beginning and the end of the piece, *When David Heard* can take up to 13 minutes to perform. The inner passages of the piece provide a representation of the unbearable pain and sorrow of losing a son through the free repetition of the words 'my son' and 'Absalom.' As well as powerful passages in which the choir is divided into 18 parts, you will also hear many moments of silence throughout this work. In his performance notes at the beginning of the piece, Whitacre asks the singers to 'trust the silences'. The Madrigal Singers invite you to trust in the silences and enjoy the music of *When David Heard*.

Johann Kuhnau had a long association with Leipzig, and St Thomas's Church, becoming the organist at the church when he was only 24 years of age, and later (1701) the Cantor of St Thomas's School--a well-respected, well-established school affiliated with the church. Upon Kuhnau's death, JS Bach took over as Cantor. Considered as the most important link between Schütz and Bach, Kuhnau wrote keyboard music, church cantatas (as did his successor, Bach), and motets, of which *Tristis est anima mea* is one. This motet is in the traditional church style (reminiscent of Palestrina and Victoria), and is a piece that Bach himself performed. The text is an adaptation of the gospel events leading up to the crucifixion, and thus complements the text of Bach's *Christ lag in Todesbanden*.

In 1829 **Felix Mendelssohn** revived Bach's *St Matthew Passion*, a work he had studied for many years. This performance became a milestone for the Bach revival movement, and throughout the remainder of his life, Mendelssohn was dedicated to the performance of other Bach works. Like Kuhnau and Bach, Mendelssohn also had a notable association with the city of Leipzig, where from 1835 to 1847 he directed the famous Gewandhaus concerts (an organization established by Johann Kuhnau some 150 years before). He died in Leipzig at the young age of 38. A prolific composer of symphonies, piano and instrumental works, oratorios and large choral works, Mendelssohn also composed several smaller choral works, one of which is *Richte mich, Gott*. It is the second of a set of three Psalm settings published in 1844 as Mendelssohn's *Op 78*, and features alternating passages between the upper and lower voices of the choir, and brilliantly sonorous eight-part chords created when all voice parts combine.

Sometimes referred to as the 'Spanish Palestrina,' **Tomas Luis de Victoria** was born in the province of Avila and spent his childhood as a choirboy and church organist at the Avila Cathedral. When he was 17 he journeyed to Rome where he became a cantor at the Collegium Germanicum, and eventually, the chapel master and instructor at the Roman Seminary. It was there that he most likely studied with Palestrina and was heavily influenced with the Italian style of writing. *O Quam Gloriosum* provides examples of both Victoria's unique style of motet writing and the Italian influence. He enjoyed contrasting passages of simple, homophonic writing with passages of rhythmic variety, but he adhered to the Italian style of imitation and text painting. It is a truly joyful piece that easily conveys the message of the text: How glorious the Kingdom where all the Saints rejoice!

Edmonton-born composer **Robin John King** graduated from the University of Toronto, where he studied organ and church music with teachers such as William Wright, Godfrey Rideout, Talivaldis Kenins, and John Tuttle. He returned to Edmonton and was the Music Director at Robertson-Wesley United Church and later St Andrew's United Church, was the Executive Director of the Alberta Choral Federation, and the founding conductor of the community choir, Vocal Alchemy. It was as a member of John Tuttle's Exultate Chamber Singers in Toronto that King received his inspiration for the piece *Exultate Deo*, which was first performed in 2003 by the Concordia University Concert Choir (Edmonton). Mr King is now an ordained minister in the United Church of Canada and resides in Bashaw, Alberta.

Swedish composer **Jan Sandström** studied composition in Stockholm and Paris before becoming Professor of Composition at a State College in northern Sweden in 1989. He is one of Sweden's most successful composers. *Sanctus* is based on one of his first compositions written as a child, and was re-composed in the late 1990s for the 50th Anniversary of the orphanage in Santafé de Bogotá (La Casa de la Madre y el Niño).

Internationally recognized composer, ***Trond H F Kverno*** was born in Oslo, Norway. Active as an organist, church musician, and teacher of theory at the Norwegian State Academy of Music, his pieces, amongst which is *Ave Maria*, are some of the most frequently performed in Norway.

Born on March 21 in Eisenach, Germany, ***Johann Sebastian Bach*** (1685-1750) worked as church organist and composer in Arnstadt, Mühlhausen, Weimar, Cöthen and Leipzig; it is in this latter location, where he worked from 1723 to his death in 1750, that the majority of Bach's most famous works were composed. Taking over from Johann Kuhnau (the composer of *Tristis est anima mea*, heard earlier in the program) in 1723 as Cantor of St Thomas Church and St Thomas School, one of Bach's main duties was to compose a new cantata for each Sunday of the church year. Several cycles of cantatas exist from his years in Leipzig, as do some cantatas written prior to his time in Leipzig. One such earlier work is his *Christ lag in Todesbanden*, possibly dating from 1707-08, when he was employed in Mühlhausen, but revised in 1724 (when he had taken over his duties in Leipzig). Based on an Easter chorale melody and text written some 150 years earlier by Martin Luther, Bach's cantata uses one verse of the chorale, and the chorale melody, in each of the seven choral movements that comprise the work (an instrumental sinfonia opens the cantata). In the first and fourth movements, all four voices of the choir are employed in a chorale fantasia type of setting in which the original chorale melody is heard, unornamented, in the soprano and alto voices respectively, while the other voices sing fairly ornamented fragments of the chorale within a fairly elaborate fugal and imitative style of writing. The concluding seventh movement, also employing all voices of the choir, is a more straightforward harmonization of the chorale melody, a feature that became standard for his later cantatas. The inner movements (2, 3, 5, 6) are set for either single voices of the choir or duets in a mirror image around the fourth movement; thus, the second movement is for sopranos and altos, the third for tenors, the fifth for basses, and the sixth for sopranos and tenors.

- Program Notes by Kimberley Taylor and Debra Cairns

Text Translations

1. Kyrie

Kyrie eleison
Chiste eleison
Kyrie eleison

Lord, have mercy
Christ, have mercy
Lord, have mercy

2. Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis

Lamb of God,
who takes away the sins of the world,
have mercy upon us

4. Domine Jesu Christe

Domine Jesu Christe, Rex gloriae,
Salva nos

O Lord Jesus Christ, King of glory,
Save us

5. Benedictus

Benedictus qui venit in nomine Domini

Blessed is he who comes
in the name of the Lord

When David Heard

When David heard that Absalom was slain
he went up into his chamber over the gate and wept,
and thus he said: My son, O my son Absalom;
would God I had died for thee.

Tristis est anima mea

Tristis est anima mea
usque ad mortem:
sustinet e hic, et vigilate tecum:
jam, jam videbitis turbam,

quæ circumdabit me:
Vos fugam capietis,
et ego vadam immolari pro vobis.

Sad is my soul
unto death:
stay here, and keep watch with me:
now, now you will see a crowd of
men
surround me:
You shall flee,
and I will go to be sacrificed for you.

Richte mich, Gott

Richte mich, Gott, und führe meine Sache wider das unheilige Volk
und errette mich von den falschen und bösen Leuten.
Denn du bist der Gott meiner Stärke; warum verstößest du mich?
Warum lässt du mich so traurig geh'n, wenn mein Feind mich drängt?
Sende dein Licht und deine Wahrheit,
dass sie mich leiten zu deinem heiligen Berge, und zu deiner Wohnung.
Dass ich hineingehe zum Altar Gottes, zu dem Gott, der meine Freude und Wonne ist,
und dir, Gott, auf der Harfe danke, mein Gott.
Was betrübst du dich, meine Seele, und bist so unruhig in mir?
Harre auf Gott! Denn ich werde ihm noch danken,
dass er meines Angesichts Hülfe, und mein Gott ist.

Do me justice, O God, and fight my fight against a faithless people;
from the deceitful and impious man rescue me.
For you, O God, are my strength. Why do you keep me so far away?
Why must I go about in mourning, with the enemy oppressing me?
Send forth your light and your truth; they shall lead me on
And bring me to your holy mountain, and to your dwelling place.
Then will I go in to the altar of God, the God of my gladness and joy;
Then will I give you thanks upon the harp, my God.
Why are you so downcast, O my soul? And why do you sigh within me?
Hope in God! Then I will again give him thanks,
In the presence of my Saviour and my God.

Exultate Deo

Exultate Deo, adjutori nostro: jubilate Deo Jacob.
Sumite psalmum et date tympanum: psalterium jucundum cum cythara.
Buccinate in Neomenia tuba: insigni dic solemnitatis vestrae.

Rejoice unto God our helper: sing aloud unto the God of Jacob.
Take a psalm and bring hither the timbrel: the pleasant psaltery with the harp.
Blow the trumpet in the new moon: on the noted day of your solemnity.

O Quam Gloriosum- Victoria

O quam gloriosum est regnum, in quo cum Christo gaudent omnes sancti,
amicti stolis albis, sequuntur Agnum quocumque ierit.

O how glorious is the kingdom wherein all the Saints rejoice with Christ;
arrayed in white robes they follow the Lamb whithersoever he goeth.

Christ lag in Todesbanden- Bach

Versus 1

Christ lag in Todesbanden
 Für unsre Sünd gegeben,
 Er ist wieder erstanden
 Und hat uns bracht das Leben;
 Des wir sollen fröhlich sein,
 Gott loben und ihm dankbar sein
 Und singen halleluja,
 Halleluja!

Versus 2

Den Tod niemand zwingen kunnt
 Bei allen Menschenkindern,
 Das macht' alles unsre Sünd,
 Kein Unschuld war zu finden.
 Davon kam der Tod so bald
 Und nahm über uns Gewalt,
 Hielt uns in seinem Reich gefangen.
 Halleluja!

Versus 3

Jesus Christus, Gottes Sohn,
 An unser Statt ist kommen
 Und hat die Sünde weggetan,
 Damit dem Tod genommen
 All sein Recht und sein Gewalt,
 Da bleibtet nichts denn Tods Gestalt,
 Den Stach'l hat er verloren.
 Halleluja!

Versus 4

Es war ein wunderlicher Krieg,
 Da Tod und Leben rungen,
 Das Leben behielt den Sieg,
 Es hat den Tod verschlungen.
 Die Schrift hat verkündiget das,
 Wie ein Tod den andern fraß,
 Ein Spott aus dem Tod ist worden.
 Halleluja!

Christ lag in Todesbanden- Bach

Verse 1

Christ lay in death's bonds
 handed over for our sins,
 he is risen again
 and has brought us life
 For this we should be joyful,
 praise God and be thankful to him
 and sing alleluia,
 Alleluia

Verse 2

Nobody could overcome death
 among all the children of mankind.
 Our sin was the cause of all this,
 no innocence was to be found.
 Therefore death came so quickly
 and seized power over us,
 held us captive in his kingdom.
 Alleluia !

Verse 3

Jesus Christ, God's son,
 has come to our place
 and has put aside our sins,
 and in this way from death has taken
 all his rights and his power, h
 ere remains nothing but death's outward
 form, it has lost its sting.
 Alleluia!

Verse 4

It was a strange battle
 where death and life struggled.
 Life won the victory,
 it has swallowed up death
 Scripture has proclaimed
 how one death ate the other,
 death has become a mockery.
 Alleluia

Christ lag in Todesbanden (cont'd)

Versus 6

So feiern wir das hohe Fest
Mit Herzensfreud und Wonne, Das
uns der Herre scheinen lässt, Er ist
selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Halleluja!

Versus 7

Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben.
Halleluja!

Christ lag in Todesbanden (cont'd)

Verse 6

Thus we celebrate the high feast
with joy in our hearts and delight that
the Lord lets shine for us,
He is himself the sun
who through the brilliance of his grace
enlightens our hearts completely,
the night of sin has disappeared.
Alleluia !

Verse 7

We eat and live well
on the right Easter cakes,
the old sour-dough should not
be with the word grace,
Christ will be our food
and alone feed the soul,
faith will live in no other way.
Alleluia

The Legacy of Bach

University of Alberta Concert Choir
Debra Cairns, conductor

University of Alberta Madrigal Singers
Leonard Ratzlaff, conductor

Chamber orchestra
Susan Flook, concertmaster

Chamber Orchestra

Violin I

Susan Flook
Anna Kozak
Virginie Gagné
Violin II
Heather Bergen
Eric Buchman
James Cockell

Viola

Charles Pilon
Andrew Bacon
Cello
Julie Amundsen
Bass
Janice Quinn
Organ
Tammy-Jo Mortensen

The baroque bows being used in today's concert have been provided by
the Alberta Baroque Ensemble.

University of Alberta Concert Choir

Founded in 1970, the University of Alberta Concert Choir has been conducted by Dr. Debra Cairns since 1989 (with the exception of the past 2 years). Membership is open to students across the campus through auditions held at the beginning of each year. As a result, the singers come from such diverse disciplines as business, sciences, education and the arts, as well as music itself. The choir rehearses 4 hours per week and can be taken as a Fine Arts option.

Regular national semi-finalists in the CBC Competition for Amateur Choirs (Mixed Choir category), the U of A Concert Choir has appeared with the Edmonton Symphony Orchestra, been featured at Music Conference Alberta and the Department of Music's Music at Convocation Hall showcase concert series, and has been heard on national broadcast of the CBC. In recent years the choir has toured to Ontario, Vancouver Island, the east coast of Canada and Iceland.

UNIVERSITY OF ALBERTA CONCERT CHOIR

Dr Debra Cairns, Conductor

Alison Norris, Assistant Conductor

Clarijane Bellionnes, Accompanist

Soprano

Amica Beulshausen

Alesha Bogdan*

Victoria Carter

Lisa Dolinsky

Jordyn Dryden

Natasha Fung

Olivia Garland

Holly Kroeker

Alison Norris

Kaylee Rudiger*

Kara Scott

Canbi Tam

Leigh Walbaum*

Candice Yip

Alto (cont'd)

Laura Ritchie

Olivia Ruschkowski

Stephanie Savage

Lauren Telford

Lok Yi (Virginia) Wan

Tenor

Michelle Chan

Zhi (Vincent) Chen

Nafiseh Dadgostar

Eli Huang

Gloria Wan

Vincent Zheng

Baritone/Bass

Aaron Adamkewicz

Scott Charlton

Derek Fehr

Greg Koller

JunWei (Leo) Li

Yiming (Mike) Liu

Sidney M'sahel

Chad Ohman

Schyler Palm

Spencer Peacock

Dylan Reap

* denotes Executive Member

University of Alberta Madrigal Singers

From its beginning in 1978 as an ensemble dedicated to the performance of Renaissance and Baroque music, the Madrigal Singers have grown in numbers and reputation, performing music of all periods, but with a focus on music of the past two centuries. Conducted by Leonard Ratzlaff since 1982, the Madrigal Singers present their own concerts as well as singing as a guest chorus with the Alberta Baroque Ensemble and the Edmonton Symphony. They have recorded 5 CDs, of which two, *Balulalow* and *The Passing of the Year*, won the National Choral Award presented by the Association of Canadian Choral Conductors for the best recording of the year. The Madrigal Singers have toured within western Canada and in Europe, and were successful at several international choral competitions in Germany and Ireland. They have also won the Mixed Choir category in the National Choral Competition for Amateur Choirs on three occasions.

UNIVERSITY OF ALBERTA MADRIGAL SINGERS

Dr. Leonard Ratzlaff, conductor

Kimberley Taylor, assistant conductor

Irene Apanovitch, choir president

Soprano

Amica Beulshausen
Olivia Garland
Alison Norris
Sonia Oppenheim
Gianna Read
Amber Schneider
Kimberley Taylor
Andrea Vogel
Jessica Wagner

Alto

Irene Apanovitch
Silken Conradi
Laura Forster
Rachael King
Jee Won Kwak
Norah Lumax
Stephanie Savage
Abra Whitney
Da-Young Yoon

Tenor

Denis Arseneau
Levi Chiles
James Frobb
Raimundo Gonzales
Sean McMann
Anthony Wynne

Bass

Kelvin Chu
Rob Curtis
Kurt Illerbrun
Nathanael King
Matthew Knight
Damon MacLeod
Adam Robertson
Adam Sartore

Acknowledgements: The Department of Music would like to acknowledge the generous sponsorship of the Roger and Libby Smith Choral Fund in support of the chamber orchestra in this concert.

DEPARTMENT OF MUSIC UPCOMING PERFORMANCES

PLEASE VISIT WWW.MUSIC.UALBERTA.CA FOR FURTHER DETAILS

The World Music Ensembles celebrate **World Music Week Thursday March 24 through Saturday March 26**, featuring a performance by our Middle Eastern North African Music Ensemble, Indian Ensemble and West African Music Ensemble each evening in **Convocation Hall at 7pm**. Admission by donation.

A week-long celebration of the voice, **Vocal Arts Week** culminates in an exciting all-star performance featuring visiting guests **Norine Burgess** (mezzo-soprano), **John Tessier** (tenor), **Nathan Berg** (baritone), and **John Greer** (head of New England Conservatory of Music's vocal program, composer, conductor and collaborative pianist) together with members of the Department of Music **Jolaine Kerley, Catherine Abele, Elizabeth Turnbull, Len Ratzlaff and Janet Scott-Hoyt** on **Sunday, March 27 at 2pm** in Convocation Hall. Admission by donation.

On **Monday April 4 at 8pm** at the Winspear Centre for the Arts, the **University Symphony Orchestra** performs the world premiere of a new composition by the Department of Music 2010/11 Composition winner, Colin Labadie. This performance also includes *Glazunov Sax Concerto* and Brahms *Symphony No. 2*.

Tickets: \$20 Adults | \$15 Seniors | \$10 Students | Available in advance through the Department of Music General Office 3-82 Fine Arts Building or 780.492.0601 | Tickets also available at the door on the evening of the performance.

World Music at Winspear presents a showcase of our talented World Music ensembles including our Middle Eastern North African Music Ensemble, Indian Ensemble and West African Music Ensemble **Thursday, April 7 at 8pm** at the Winspear Centre for the Arts. Tickets: \$20 Adults | \$15 Seniors | \$10 Students | Available in advance through the Department of Music General Office 3-82 Fine Arts Building or 780.492.0601 | Tickets also available at the door on the evening of the performance.

The **Concert Choir** presents **Sacred and Profane**: A varied program ranging from sacred art works and Nordic masters to profane pieces by Australian, British and Canadian composers on **Friday, April 8 at 8pm** in Convocation Hall. Admission by donation.

Catch the **Concert Band** live in concert one last time during the 2010/11 year! **Sunday, April 10 at 2pm** in Convocation Hall. Admission by donation.



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The University of Alberta Department of Music presents:

MUSIC AT WINSPEAR



The University Symphony Orchestra

Monday, April 4, 2011 at 8:00 pm
Winspear Centre for the Arts



DEPARTMENT OF
MUSIC

UNIVERSITY OF ALBERTA

Program

University Symphony Orchestra
Featuring the Winner of the 2010/2011 USO/AS Concerto Competition
Conducted by Petar Dundjerski

Overture to Zauberharpe (Rosamunde) Op. 26

F. Schubert
(1797-1828)

Tanya Prochazka, conductor

Concerto for Alto Saxophone in E flat, Op. 109 (1934)

A. Glazunov
(1865-1936)

Stephen Lewis, saxophone

The Wake of Progress (2011)

C. Labadie
(1984)

I. *Deda Chicken Processing Plant*

II. *Los Angeles Interchange*

III. *Three Gorges Dam*

IV. *Oxford Tile Pile*

Intermission

Symphony No. 2 in D major, Op. 73 (1877)

J. Brahms
(1833-1897)

Biographies

Saxophonist **Stephen Lewis** completed a Bachelor of Music degree (performance) at the University of Victoria and is currently in his final year of a Master of Music degree (performance) as a student under the tutelage of Dr. William Street. Mr. Lewis has had the privilege of working with luminaries of the instrument including Jean-Marie Londeix, John Sampen, Otis Murphy, Eugene Rousseau, Claude Delangle, Arno Bornkamp, and others.

Stephen was a winner of the University of Victoria Concerto Competition, Sidney Orchestra Competition, and was a finalist in the Victoria Symphony Young Artists' Concerto Competition and the Sooke Philharmonic Orchestra Concerto Competition. He is a two-time winner of the University of Alberta Concerto Competition and performed with the Symphonic Wind Ensemble last year. Stephen has performed as a guest artist with the Sooke Philharmonic Orchestra, the Sidney Classical Orchestra, the University of Victoria Orchestra, and the Metropolitan Winds. Along with major performances, Stephen has also received music awards including a silver medal for a saxophone RCM diploma, and more recently a recipient of the Beryl Barns Graduate Music Award. He has performed at conferences throughout Canada, the United States, France, and Thailand (Bangkok). Recently, Stephen competed in the NASA biennial conference Classical Saxophone Competition in Athens, GA.

Colin Labadie is a composer and guitarist based in Edmonton, Alberta. His musical output ranges from solo, chamber, choral, and electroacoustic compositions, to multimedia collaboration, experimental improvisation, and noise music.

Labadie's compositions explore rhythm, repetition, patterns, and subtle variation. His work has been broadcast and performed across Canada by several soloists and ensembles, including Rich Burrows (percussion), Kathryn Ladano (bass clarinet), Tatiana Warszynski (violin), Quasar: Quatuor de Saxophones, and the Enterprise Quartet.

As a guitarist and improviser, Labadie's recent interests involve augmenting the electric guitar through the application of emerging technology. He is currently developing an electric guitar prototype that combines sensor technology with computer software to utilize his playing technique and body movement as a means of control over the sound of the guitar.

Labadie holds a BMus from Wilfrid Laurier University, where he studied with Linda Catlin Smith and Peter Hatch, and an MMus from the University of Alberta where he studied with Howard Bashaw, Mark Hannesson, and Scott Smallwood. Currently, he is pursuing a Doctoral degree in Composition from the University of Alberta. He continues to compose instrumental works and perform regularly in several ensembles, including MUGBAIT, an experimental electric guitar duo, and the improvisation ensemble XiME.

Born in Melbourne Australia, **Tanya Prochazka** studied at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker, following which she has pursued a career of international performance and teaching. Ms. Prochazka moved to Edmonton from London, England with her family in 1986: she became Professor of Cello and Conductor of the University Symphony and Academy Strings Orchestras at the University of Alberta in 1998. One of Canada's leading cellists, Ms. Prochazka performs repertoire from the Baroque to the present day. Highlights of her recent career include world premiere performances of concertos by Alfred Fisher and Malcolm Forsyth, performing string quartets in the natural concert halls of the Grand Canyon and leading a very successful tour of Cuba with the Academy Strings Orchestra. Her CDs include the world premiere recording of the New Goldberg Variations with pianist Jacques Despres as well as several recordings with pianists Stephane Lemelin and Janet Scott Hoyt. Tanya conducts the main symphonic repertoire as well as opera and large choral and orchestral works.

Petar Dundjerski was born in Belgrade, Yugoslavia and has lived in Canada since 1994. He received his Master's degree in Orchestral Conducting from the University of Toronto and continued his studies at the American Academy of Conducting in Aspen, Colorado and the College-Conservatory of Music at the University of Cincinnati. His principal teachers were Mark Gibson, Raffi Armenian and Earl Davey. Mr. Dundjerski has also studied with David Zinman, Jorma Panula, Boris Brott and Gary Kulesha.

In 2002 he was the Assistant Conductor with the National Academy Orchestra of Canada and in summer of 2004 served as a Resident Conductor at the Banff Centre for the Arts.

Mr. Dundjerski has received various awards including a 2003, 2006/08 Canada Council for the Arts Grants. He has worked with several distinguished instrumentalists including Shauna Rolston, Scott St. John and Jens Lindemann.

Mr. Dundjerski also teaches at the Alberta College Conservatory of Grant MacEwan College and within Edmonton Public School Board Music Enrichment Program. Petar was the Assistant Conductor in Residence of the Edmonton Symphony Orchestra 2006/08, under the mentorship of Music Director William Eddins. This was a two-year appointment, funded in part by the Canada Council for the Arts. Petar is the Director of the University Symphony and Academy Strings Orchestras at the University of Alberta where he also teaches conducting.

University Symphony Orchestra

1st Violin

Amanda Alstad*
Simon Fung
Cynthia Johnston
Amy Kao
Marie Krejcar**
Wai Nieuwenhuis**
Reona Orita
Jiaying Mi
Arlan Vriens*,**

2nd Violin

Becky Best-Bertwistle
Misun Choi*
Khloe Heard
Kenneth Heise
Marie-Alice Mandich
Krista Quapp
Lauren Ridge
Anna Schwalfenberg
Lauren Tyrrell**

Viola

Connie Dykstra
Emma Ingen-Housz
Julia Hui*
Michele Moroz
Darrell Soetaert
Jon Styles*
Hsing Jou

Cello

Andrea Cooke
Kathleen de Caen
Julia Dolman*
Jeanie Kim
Rebecca Li
Lisa Lin*
Julian Savaryn*

Bass

Ben Eldon
Robyn Reekie*
Mitchel Rees

Flute

Adam Ferland
MaryGrace Johnstone
Jessica McMillan
Lara Milner

Oboe

Noëlle Byer
Christa Eriksson

Clarinet

Christopher Mann
Ellie Neufeld
Jolene Wong

Bassoon

Matt Nickel
Emily Tam

Trumpet

Matt Parsons
Glenn Skelton
Trish Whitebone

Trombone

Lynn Atkin
David Galloway
Catherine Hansen

French Horn

Michael Clark
Joanna Wreakes
Molly Wreakes
Zach Vogel

Tuba

Raymond Basaraba
Timpani
Jonathan Taylor

Percussion

Heidi Swanson

Harp

Victoria Burgess
Sherelle Carey

Timpani

Jonathan Taylor

** denotes concertmaster

*denotes section leader

Little is known of Johannes **Brahms**. He is believed to have been Dutch and to have possessed at least a rudimentary knowledge of music composition and theory. No photographs exist, but he has been described as five feet seven or five feet eight, with small, piercing eyes—one green, one blue—and extremely annoying.

The Second Symphony was written at a moment of great trauma. Brahms had suffered from bouts of paranoia for years, convinced that a man named Meier was trying to steal the “h” from his last name. Just two weeks before the première, Brahms caused a scandal during a state dinner when he put Franz Liszt in a headlock and refused to release him until he confessed his homosexual love for Tchaikovsky’s nephew. Brahms was briefly imprisoned, but was granted clemency when Liszt intervened on his behalf. This led to a poignant moment, three years later, when a chastened Brahms visited Liszt at his summer retreat in Weimar, and solemnly resumed the headlock.

Even though Symphony No. 2 is believed to be Brahms’s first symphonic work, the composer demonstrates a sure hand from the outset, with a glowing thematic statement from the horns. The flutes answer with a supple ascending line, requesting that the horns be more specific. But the horns simply re-state the same phrase a half step up, which only serves to irritate the flutes, who promptly hand the melody to the violins, as if to say, “Here, you deal with them.” Brahms sustains this call-and-response pattern throughout the movement, a motif that he first explored in the little-known Variations on “The Dreidel Song,” Op. 34.

Taken together, the second and third movements constitute one of the most elegant and sophisticated symphonic interludes of the Germanic repertoire. Taken separately, they are cloying, derivative, and sort of hard to take seriously. Regardless, authentic performances are rare, owing to the difficulty of securing a bullfrog who can transpose to E-flat.

The last movement, *Allegro con Spirito*, is nothing short of a miracle. Lush, organic, effortlessly powerful, it resolves the major themes of the symphony with phenomenal grace and imagination. Like all great art, it imparts to the audience a profound sense of empathy and belief, as well as a tremendous desire to urinate.

- notes taken from “Shouts & Murmurs,” *The New Yorker*

Alexander **Glazunov** (1865-1936), one of the last representatives of the Russian school, composed his Concerto in E-flat Major for Saxophone, Op. 10A in 1934, which made this one of his last works before his death. Glazunov, already thrilled by the timbre and dynamic range of the saxophone, was more than eager to compose a concerto for the instrument after being approached by German saxophonist Sigurd Rascher, for whom the concerto is written.

The piece is through composed and in a neo-romantic style. It opens with a lyrical string tutti section, on a theme which is developed throughout the piece. Following this opening E-flat major theme, the key and tempo move to a fast vivo section with a fury of sixteenth notes for the saxophonist. The lyrical side of the instrument comes through at the lush Tranquillo-Andante section, where the piece explores chromaticism. A virtuosic cadenza, marked by the recurring opening theme, comes to a quiet ending leading to a demanding fugue, first stated by the saxophonist. Here, Glazunov develops this fugue theme into a more complex idea, adding to both to the complexity of texture and melody while at the same time introducing frequent key and tempi changes. Both energy and excitement build towards the end of this concerto, finishing with the first appearance of a brilliant high note on saxophone at the very end.

- notes by Stephen Lewis

I first came across the work of Canadian photographer Edward Burtynsky in the fall of 2010, roughly the same time I began working on *The Wake of Progress*. What I like about Burtynsky's approach in particular is that he is not glorifying industry, nor is he on a soapbox condemning it. Rather, Burtynsky is interested in revealing industrial landscapes for what they really are, and exploring what these landscapes signify in terms of our relationship with the environment. His images give the viewer an appreciation for the sheer magnitude of industry, and the extent to which it affects the changing landscape. For The Wake of Progress, I chose four images that I found particularly striking: Manufacturing #17, Highway #1, Dam #6, and Oxford Tire Pile #9a and b (diptych). I then composed four movements, each corresponding to one of the four images. For each movement, I tried to create a "sonic" image that reflected both Burtynsky's image itself, as well as my experience in engaging with it.

- notes by the artist, Colin Labadie

Program Notes

That we list this piece as the **Overture to Rosamunde** is a concession to custom. It has nothing to do with the romantic play by Helmine von Chezy with incidental music by Schubert that was performed twice at the Theater an der Wien in December 1823. The play is lost, though Schubert's delightful music survives—entr'actes, ballets, a romance for contralto, and some choruses. Those nine pieces were new, but for the overture Schubert raided his unperformed opera of 1821-22, *Alfons und Estrella*. The piece we hear at these concerts was written as one of fourteen musical numbers for a play called *Die Zauberharfe* (The Magic Harp) by Georg von Hofmann, a theater official and hack author. The muddle about the title is to be laid at the door of the Viennese publisher Maximilian Josef Leidesdorf, who about 1827 published this overture in arrangement for piano duet and for reasons history does not reveal chose to call it *Ouvertüre zum Drama Rosamunde*. Not only do we not know why he did so, we cannot imagine why he might have wanted to. *Rosamunde* had been a decisive failure, and its title cannot have meant much to prospective purchasers of piano duets. Not that *Die Zauberharfe* had fared much better, though it had enjoyed a run of eight performances in the late summer and early fall of 1820. Critics attacked the play for its insipidity—Schubert's first major biographer, Kreissle von Hellborn, calls it “utterly valueless, nay, utterly childish”—though Schubert got his knocks, too. The anonymous critic of the *Allgemeine musikalische Zeitung* conceded “glimpses of talent here and there” but complained of the numbers being generally “too long and wearisome, the harmonic progressions too harsh, the instrumentation overladen, the choruses vapid.” Two movements came in for praise, the slow introduction to the Overture and the tenor romance “Was belebt die schöne Welt?” Of these, the critic said, “The expression is lovely, the simplicity noble, and the modulation delicate.” In part reworking material from his D major Overture In the Italian Style, D.590, composed in 1817 and probably the first work of Schubert's to get a public performance, the composer made an impressive opening, a charming allegro, and a bright conclusion.

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GRAD TEACHING ASSISTANT - AMY MCCLARY

ORCHESTRA ASSISTANT - CHRISTA ERIKSSON

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The USO's mandate is to prepare music students thoroughly for professional symphony orchestra life. It performs a wide range of orchestral literature from the Classical period to music of the present day. The University Symphony Orchestra gives concerts in the University of Alberta's Convocation Hall and the Winspear Centre on the annual basis and performs opera with the Music Department's Opera Workshop. It also plays for the Cantando Music Festival each spring.

The USO divides up into the Academy Winds and Percussion Ensemble, and the string sections of the USO form the Academy Strings Orchestra. Both groups perform regularly and Academy Strings has toured with great acclaim in Europe, Cuba and Canada.

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The University of Alberta Department of Music presents:

MUSIC AT WINSPEAR



World Music Showcase

Thursday, April 7, 2011 at 8:00 pm

Winspear Centre for the Arts



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

World Music Showcase Featuring Ghanaian Art Music Ensemble, West African Music Ensemble, Indian Music Ensemble, and Middle Eastern & North African Music Ensemble

Midi Yesu Kristo

Kenn Kafui

M'Asomdwee Ndi Hene

Mida Akpe Na Mawu

Dark Sunset: Kwadzo the Deviant

Wisdom Komabu

Performed by the Ghanaian Art Music Ensemble

Sovu

Gahu

Gota

Performed by the West African Music Ensemble

Modern rendition of the *Indian National Anthem*

Prabhuji

Raga Maaru Bihag

Raga Malkauns

Vande Mataram

Performed by the Indian Music Ensemble

-Intermission-

Assiss Wara (Snip Paper)

A. Rahbani & M. Rahbani
(1923-1986) (1925-2009)

Taqsim

poetry by S. Ezim Shirvani
(1836-1888)

Ya Mahla al-Fusha (What a Beautiful Walk by the Seaside)

S. Rustamov (1907-1983)

Mugham Bayati Shiraz

M. NeyDavood

(1900-1990)

F. Moshiri

(1926-2001)

A. Nini (b. 1969)

Mizmor Laila (Night Song)

F. al-Atrash (1917-1974)

Taqsim

G. Baktagir

Hibbina (Love us)

Longa Kurdili Hijaz Kar

Performed by the Middle Eastern & North African Music Ensemble

Program Notes

Ghanaian art music composers draw musical inspiration from an array of musical resources in Ghana and around the world. Composers in modern Ghanaian universities follow in the footsteps of the earliest Ghanaian art music composers such as Ephraim Amu and Kwabena Nketia while drawing musical inspiration from indigenous traditions and other composers including Beethoven, Handel and Stockhausen. Church choirs and instrumental ensembles such as the Ghana National Symphony Orchestra regularly perform art music in Ghana today.

Kenn Kafui is currently a lecturer in music at the University of Ghana where he completed his studies in musical composition. A composer of many styles of instrumental and choral music, Kafui often incorporates indigenous rhythms, melodies and instruments into his works along with twentieth century techniques such as serialism. Kafui is the musical director at a number of Evangelical Presbyterian Churches in the Accra area. Choral works such as the three presented here are well known throughout Ghana today.

A recent graduate of the University of Cape Coast, **Wisdom Komabu** grew up in Tegbi in the Volta Region of Ghana. Komabu had no formal music training prior to taking music and composition courses in Cape Coast but began studies in keyboard and organ playing at the age of 17 through his church choir. *Dark Sunset: Kwadzo the Deviant* incorporates rhythms and pentatonic scales typical of the Ewe people and is one of his few instrumental compositions. Komabu explains that *Dark Sunset* is about a man “who goes contrary to the norms of the society and does not heed advice until he eventually kicks the bucket.”

- program notes by Patrick Smith

Ghanaian Art Music Performers

Amanda Alstad	Violin
Arlan Vriens	Violin
Darrell Soetaert	Viola
Patrick Smith	Cello
Jessica McMillan	Flute
Christa Eriksson	Oboe
Christopher Mann	Clarinet
Silken Conradi	Kagan
Roy Wang	Axatse
Yodit Tesfamicael	Slap stick
Matt Peters	Gankogui
Satomi Tozawa	Piano
Tendai Muparutsa	Drums

Vocalists: Irene Apanovitch, Andrea Vogel, Matthew Knight, Ben Doleac, James Frob

The ***West African Music Ensemble*** studies the polyphonic and polyrhythmic music of West Africa with particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music, all members participate as dancers, singers, and drummers. Founded in the fall of 1999 by Michael Frishkopf, the West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group.

Robert Kpogo, Instructor

Dr. Wisdom Agorde, Instructor

Tendai Muparutsa, Teaching Assistant

Ananda Doram, Volunteer Assistant

Chakanaka Zimyemba, Volunteer Assistant

The Indian Music Ensemble is a course available for University credits.
For more information please contact Sharmila Mathur at
sharmila.mathur@ualberta.ca

Instructors:
Nikhil Rao, Tabla
Sabita Chaudhry, Voice
Sharmila Mathur, Sitar
Karim Gillani, Teaching Assistant

Indian Music Ensemble Performers

Chohan, Parneet	Sitar, Dance
Atluri, Annapoorna	Sitar, Voice
Jordan, Mardhika	Sitar, Voice
Malhotra, Harina Lucky	Sitar, Dance, Voice
Sokil, Allison	Voice, Dance
Song, Hui	Voice, Dance
Nasim, Khalida	Sitar
Shostak, Nicholas Kirk	Tabla, Voice
Sparkes, Julie-Anne Maureen	Voice, Dance
Karathra, Jacqueline	Dance
Nagarajan, Shivangi	Dance
Sen, Debjyoti	Piano, Keyboard
Patel, Jeevan	Sitar, Voice
Venkatsubbaiah, Malavika	Dance
Joshi, Ojas	Tabla
Karim Gillani	Voice
Chaudhry, Sabita	Voice
Rao, Nikhil	Tabla
Mathur, Sharmila	Sitar
Keller, Garry	Guitar

Middle Eastern and North African Music Ensemble

Assiss Wara (Snip Paper), in Maqam Hijaz. Composed by Assi Rahbani (1923-1986) and Mansur Rahbani (1925-2009), arr. Ziad Rahbani (b. 1956), all Lebanese. This Arabic song is drawn from the Rahbani brothers' musical play *Nass Men Warak* (People of Paper), featuring Lebanese diva Fairouz (b. 1935). The musical is one of many collaborations between the brothers and Fairouz. Assi Rahbani married Fairouz; their son Ziad Rahbani, who has also composed extensively for his mother, works at the vanguard of the Arab contemporary music scene today. (A maqam is a musical mode, providing scalar as well as melodic material to the musical creator, whether composer or improviser. Known as makam in Turkey, dastgah in Iran, mugham in Azerbaijan, and tab' in North Africa, the maqam phenomenon is widespread throughout the Middle East and North African region.)

Taqsim Maqam Hijaz to Nahawand. Violin solos by Nadir Bellahmer and Ari Flevaris Mastoras, kamanja (violin). A taqsim is a modal improvisation, the musical form best suited to expressing the subtle essence of the maqam. This interstitial taqsim connects two modes, Hijaz, and Nahawand, by starting on the former and ending on the latter, thus providing a tonal link between the two songs on either side.

Ya Mahla al-Fusha (what a beautiful walk by the seaside) Maqam Nahawand and Nawa Athar. This folksong, revived by George Fahd in the 1970s, represents traditional Syrian folklore from the coastal city of Latakia. Our arrangement derives from a performance by Syrian singer Lena Chamamyan, of Damascus, who revives Syrian folklore in a modern, jazz-inflected style. Featuring Rana El Kadi (voice) and instrumental solos from Ross Campbell, Lauren Kascak, Ari Flevaris Mastoras, Nadir Bellahmer, Patrick Smith, Mary Zhou, and Justin Watt.

Mugham Bayati Shiraz Azerbaijani-style improvisation on the tar (long-necked lute) and voice, featuring a poem by Seyyed Ezim Shirvani (1836-1888). Mugham provides a means of spiritual expression, based on Erfan (gnosis), Sufism, and love. The singer sings a poem freely, normally accompanied normally by tar and kamancheh (bowed fiddle). Featuring Ali Hamraz (tar) and Farid Vaezi (vocals).

Getme Getme Gel (Don't leave, Don't leave, Come) Lyrics from Azerbaijani folklore; music by Said Rustamov, an Azerbaijani composer who was born in Erivan-Azerbaijan (formerly part of Azerbaijan, now located in Armenia), in 1907, and died in Baku (Azerbaijan) in 1983. Rustamov studied with the most well-known Azerbaijani music and opera composer, Uzeyir Hajibeyov. The song, likely composed in the 1960s, has been performed by three famous singers: Shovkat Alakbarova (1922-1993), from Baku, Rubaba Muradova (1930-1983), from Ardabil, and Alim Qasimov (1957-), from a small town close to Baku. In 2009 Qasimov, recipient of the 1999 IMC-UNESCO music prize, performed this song with his daughter, Ferghana Qasimova, and the Kronos Quartet. The song depicts a lover beseeching his beloved not to leave him. Featuring Farid Vaezi.

Shoore Asheghaneh (Passion of Love) Dastgah Bayât Esfahân. Melody by Morteza NeyDavood (1900-1990); poetry by Freydoon Moshiri (1926-2001). This tasnif, or Persian metric song, says “I’m drunk on the memory of you, O heavenly friend...” Featuring Kioumars Pourhaydari (voice) and Shabnam Vatanpour (tonbak).

Mizmor Laila (Night Song) Composed in 1993 by Achinoam Nini (born 1969, Israel); Hebrew lyrics by Leah Goldberg, 1911-1970 (Russia/Israel). In this song the darkness of the desert night, followed by the brightness of the morning, provides emotional healing for a person’s heart. The composition is influenced by the heritage of Achinoam Nini, who was born in Israel to Yemeni parents, then moved to New York City early in her childhood. Featuring Ben Ragasin (vocals and guitar), with drum solos by Shabnam Vatanpour and Steven Byrne.

Taqsim in maqam Hijaz, performed by Abdelhadi Ouajdouni on the oud (fretless lute)

Hibbina (Love us), in maqam Hijaz. This song was composed and performed by one of the great stars of 20th century Arab music, the Syrian-Egyptian Farid al-Atrash (1917 – 1974), who spent much of his life in Cairo. Farid was not only a singer and composer, but a prodigiously accomplished oud player—known as “king of the oud”—as well, and an actor who starred in over 30 musical films. The song says: “Love us! Love us! We loved you, so love us! If we had not loved your eyes, we wouldn’t have suffered, and we would not have come.” Featuring Tony Abinader (vocals) and Chris Schneider (dance).

Longa Kurdili Hijaz Kar, in maqam Kurdili Hijaz Kar. The longa is a standard instrumental form of Ottoman music, usually based in a rapid duple meter. This particular longa was composed in 1966 by Goksel Baktagir, who also composed over 140 songs. Baktagir is also one of Turkey's best kanun (plucked zither) players. Featuring Mary Zhou on clarinet.

- program notes by Michael Frishkopf

Middle Eastern & North African Music Ensemble:

Michael Frishkopf, Director

Ben Doleac, Teaching Assistant

Abinader, Tony	Voice	Piwowarczyk, Magda	Percussion
Azari, Hossein	Voice	Poorhaydari, Kioumars	Tombak,
Bellahmer, Nadir	Violin		Daf, Voice
Brocks, Dion	Bass guitar	Ragasin, Ben	Guitar
Byrne, Steven	Percussion	Saidane, Nariman	Voice
Campbell, Ross	Violin	Sapsawan, Peewara	Violin
Cansev, Saki	Nay	Schneider, Chris	Percussion,
Cobb, Caitlin	Percussion		Dance
Darichuk, Karrie	Voice	Shaban, Nada	Voice
Doleac, Ben	Guitar, Voice	Shostak, Nick	Electric
El Kadi, Rana	Voice		Guitar
Flevaris Mastoras, Ari	Violin	Shubeita, Mona	Voice
Frishkopf, Michael	Org	Smith, Patrick	Cello
Hamraz, Ali	Tar	Sokil, Allison	Voice
Jorati, Amin	Voice	Steenstrup, Martha	Percussion
Kascak, Lauren	Violin, Sax	Subeh, Ibrahim	Voice
Knight, Matthew	Mandolin	Vaezi, Farid	Voice
Mattar, Raek (Rick)	Tabla	Vatanpour, Shabnam	Tombak
McVea, Mahshid	Tombak	Waissi, Hoshyar	Daff,
McVea, Rojine	Percussion		Voice
Nassar, Usama	Bongos	Watt, Justina	Trumpet
Nassif, Rawane	Voice, Daff	Zhou, Mary	Clarinet
Nizar, Ali	Tabla		
Ouajdouni, Abdelhadi	Oud		

Tonight's concert was sponsored by the **University of Alberta Department of Music**, and the **Canadian Centre for Ethnomusicology**. The U of A World Music Ensembles are courses available for University credit. For more information, please contact Michael Frishkopf (michaelf@ualberta.ca), or visit www.music.ualberta.ca.

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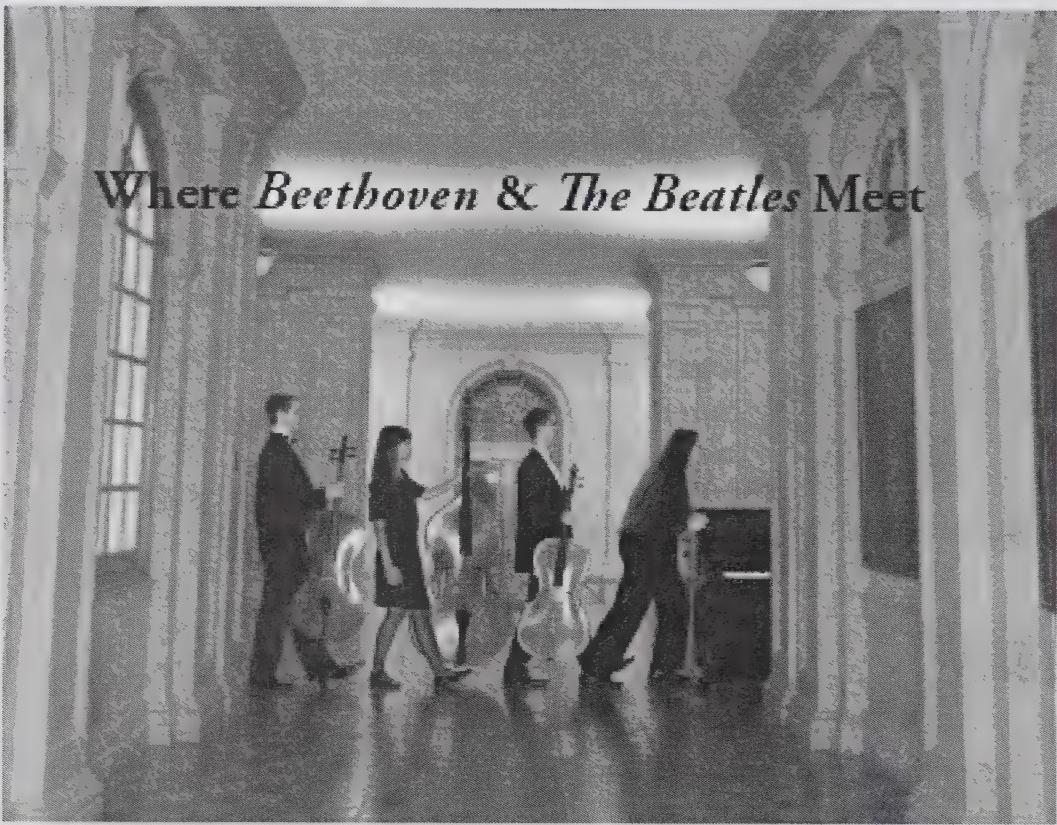
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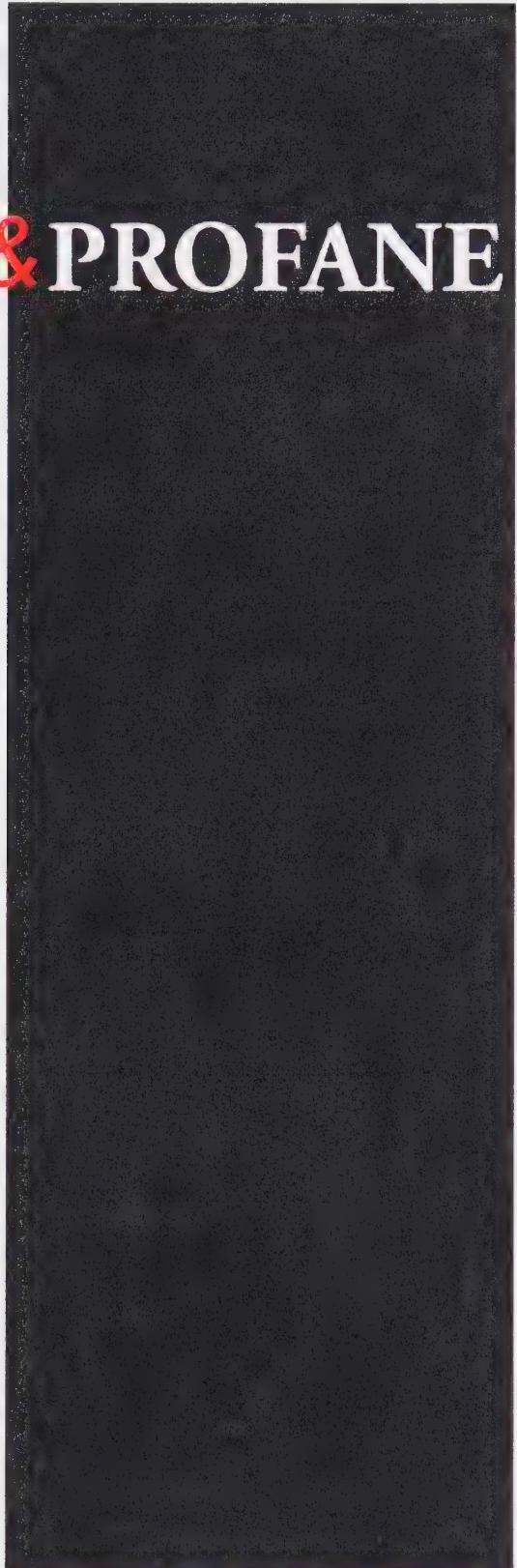
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Concert Choir
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Convocation Hall**

Debra Cairns, conductor
Alison Norris, assistant conductor
Clarijane Bellionnes, accompanist



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Sacred

From *Sacred Songs*

Kyrie eleison
Agnus Dei
Domine Jesu Christe
Benedictus

Alesha Bogdan, soprano

August Söderman (1832-1876)

Sanctus

Jan Sandström (b. 1954)

Ave Maria

Trond Kverno (b. 1945)

Tristis est anima mea

Johann Kuhnau (1660-1722)

Richte mich, Gott

Felix Mendelssohn (1809-1847)

INTERVAL

PROFANE

Ononyatakaka

Mark G. Sirett (b. 1952)

Three Australian Bush Songs

1. Dawn
2. Birds
3. Sunset

Iain Grandage

Simba samba

Bruce Sled (b. 1975)

I love my love

Gustav Holst (1874-1934)

Come, shepherd Swains

Alison Norris, conductor

Healey Willan (1880-1968)

Long Time Ago

Aaron Copland (1900-1990)

The Bailiff's Daughter

(from *Love Songs for Springtime*)

Clarijane Belliones, piano

Paul Halley (b. 1952)

About the University of Alberta Concert Choir

Founded in 1970, the **University of Alberta Concert Choir** has been conducted by Dr. Debra Cairns since 1989 (with the exception of 2008-2010).

Membership is open to students across the campus through auditions held at the beginning of each year. As a result, the singers come from such diverse disciplines as business, sciences, education and the arts, as well as music itself. The choir rehearses four hours per week and can be taken as a Fine Arts option.

Regular national semi-finalists in the CBC Competition for Amateur Choirs (Mixed Choir category), the U of A Concert Choir has appeared with the Edmonton Symphony Orchestra, been featured at Music Conference Alberta and the Department of Music's Music at Convocation Hall showcase concert series, and has been heard on national broadcast of the CBC. In recent years the choir has toured to Ontario, Vancouver Island, the east coast of Canada and Iceland.

University of Alberta Concert Choir

Dr Debra Cairns, Conductor
Alison Norris, Assistant Conductor
Clarijane Bellionnes, Accompanist

Soprano

Amica Beulshausen
Alesha Bogdan*
Victoria Carter
Lisa Dolinsky
Jordyn Dryden
Natasha Fung
Olivia Garland
Holly Kroeker
Alison Norris
Kaylee Rudiger*
Kara Scott
Canbi Tam
Leigh Walbaum*
Candice Yip

Alto

Carolina Albornoz
Cheri Bastien
Heeran Cho
Silken Conradi
Melanie Dunch
Rachel Grahn
Cassandra Hickman
Chelsea Ludwig
Kayla MacDonald
Jessica Milanowski
Laura Ritchie
Olivia Ruschkowski
Stephanie Savage
Lauren Treford
Lok Yi (Virginia) Wan

Baritone/Bass

Aaron Adamkewicz
Scott Charlton
Derek Fehr
Greg Koller
Jun Wei (Leo) Li
Yiming (Mike) Liu
Sidney M'sahel
Schyler Palm
Spencer Peacock
Dylan Reap

* denotes Executive Member

Tenor

Michelle Chan
Zhi (Vincent) Chen
Nafiseh Dadgostar
Eli Huang
Gloria Wan
Vincent Zheng

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The ***XiME*** (experimental improv ensemble) partners with the ***Jen Mesch Dance Conspiracy*** on **Monday April 11, at 8pm in Studio 27**, Fine Arts Building, University campus. Free and open to the public!

The students of Music 445 present their final ***electroacoustic concert*** of the season.
Tuesday, April 12 at 12pm in Studio 27, Fine Arts Building, University campus.
Free and open to the public!

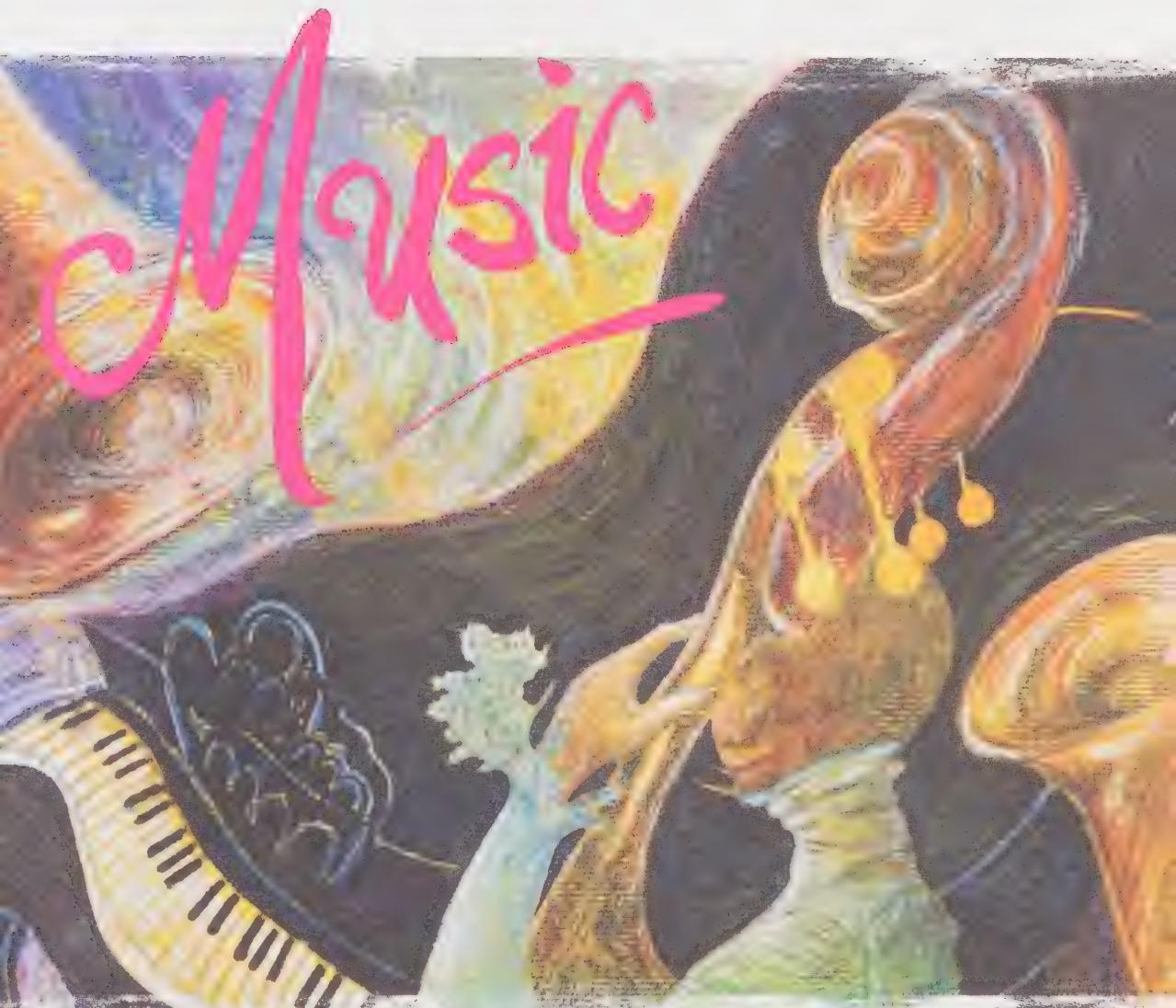
The students of Music 260 present their final ***composition concert*** of the season
Wednesday, April 13 at 12pm in Studio 27, Fine Arts Building, University campus.
Free and open to the public!

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DEPARTMENT OF MUSIC THROUGHOUT
THE 2010/11 SEASON.

WE LOOK FORWARD TO SEEING YOU
AGAIN NEXT YEAR!

The University of Alberta Department of Music presents:

MUSIC AT WINSPEAR



The University Symphony Orchestra

Monday, April 4, 2011 at 8:00 pm
Winspear Centre for the Arts



DEPARTMENT OF
MUSIC

UNIVERSITY OF ALBERTA

Program

University Symphony Orchestra
Featuring the Winner of the 2010/2011 USO/AS Concerto Competition
Conducted by Petar Dundjerski

Overture to Zauberharpe (Rosamunde) Op. 26

F. Schubert
(1797-1828)

Tanya Prochazka, conductor

Concerto for Alto Saxophone in E flat, Op. 109 (1934)

A. Glazunov
(1865-1936)

Stephen Lewis, saxophone

The Wake of Progress (2011)

C. Labadie
(1984)

I. *Deda Chicken Processing Plant*

II. *Los Angeles Interchange*

III. *Three Gorges Dam*

IV. *Oxford Tile Pile*

Intermission

Symphony No. 2 in D major, Op. 73 (1877)

J. Brahms
(1833-1897)

Biographies

Saxophonist ***Stephen Lewis*** completed a Bachelor of Music degree (performance) at the University of Victoria and is currently in his final year of a Master of Music degree (performance) as a student under the tutelage of Dr. William Street. Mr. Lewis has had the privilege of working with luminaries of the instrument including Jean-Marie Londeix, John Sampen, Otis Murphy, Eugene Rousseau, Claude Delangle, Arno Bornkamp, and others.

Stephen was a winner of the University of Victoria Concerto Competition, Sidney Orchestra Competition, and was a finalist in the Victoria Symphony Young Artists' Concerto Competition and the Sooke Philharmonic Orchestra Concerto Competition. He is a two-time winner of the University of Alberta Concerto Competition and performed with the Symphonic Wind Ensemble last year. Stephen has performed as a guest artist with the Sooke Philharmonic Orchestra, the Sidney Classical Orchestra, the University of Victoria Orchestra, and the Metropolitan Winds. Along with major performances, Stephen has also received music awards including a silver medal for a saxophone RCM diploma, and more recently a recipient of the Beryl Barns Graduate Music Award. He has performed at conferences throughout Canada, the United States, France, and Thailand (Bangkok). Recently, Stephen competed in the NASA biennial conference Classical Saxophone Competition in Athens, GA.

Colin Labadie is a composer and guitarist based in Edmonton, Alberta. His musical output ranges from solo, chamber, choral, and electroacoustic compositions, to multimedia collaboration, experimental improvisation, and noise music.

Labadie's compositions explore rhythm, repetition, patterns, and subtle variation. His work has been broadcast and performed across Canada by several soloists and ensembles, including Rich Burrows (percussion), Kathryn Ladano (bass clarinet), Tatiana Warszynski (violin), Quasar: Quatuor de Saxophones, and the Enterprise Quartet.

As a guitarist and improviser, Labadie's recent interests involve augmenting the electric guitar through the application of emerging technology. He is currently developing an electric guitar prototype that combines sensor technology with computer software to utilize his playing technique and body movement as a means of control over the sound of the guitar.

Labadie holds a BMus from Wilfrid Laurier University, where he studied with Linda Catlin Smith and Peter Hatch, and an MMus from the University of Alberta where he studied with Howard Bashaw, Mark Hannesson, and Scott Smallwood. Currently, he is pursuing a Doctoral degree in Composition from the University of Alberta. He continues to compose instrumental works and perform regularly in several ensembles, including MUGBAIT, an experimental electric guitar duo, and the improvisation ensemble XiME.

Born in Melbourne Australia, **Tanya Prochazka** studied at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker, following which she has pursued a career of international performance and teaching. Ms. Prochazka moved to Edmonton from London, England with her family in 1986: she became Professor of Cello and Conductor of the University Symphony and Academy Strings Orchestras at the University of Alberta in 1998. One of Canada's leading cellists, Ms. Prochazka performs repertoire from the Baroque to the present day. Highlights of her recent career include world premiere performances of concertos by Alfred Fisher and Malcolm Forsyth, performing string quartets in the natural concert halls of the Grand Canyon and leading a very successful tour of Cuba with the Academy Strings Orchestra. Her CDs include the world premiere recording of the New Goldberg Variations with pianist Jacques Despres as well as several recordings with pianists Stephane Lemelin and Janet Scott Hoyt. Tanya conducts the main symphonic repertoire as well as opera and large choral and orchestral works.

Petar Dundjerski was born in Belgrade, Yugoslavia and has lived in Canada since 1994. He received his Master's degree in Orchestral Conducting from the University of Toronto and continued his studies at the American Academy of Conducting in Aspen, Colorado and the College-Conservatory of Music at the University of Cincinnati. His principal teachers were Mark Gibson, Raffi Armenian and Earl Davey. Mr. Dundjerski has also studied with David Zinman, Jorma Panula, Boris Brott and Gary Kulesha.

In 2002 he was the Assistant Conductor with the National Academy Orchestra of Canada and in summer of 2004 served as a Resident Conductor at the Banff Centre for the Arts.

Mr. Dundjerski has received various awards including a 2003, 2006/08 Canada Council for the Arts Grants. He has worked with several distinguished instrumentalists including Shauna Rolston, Scott St. John and Jens Lindemann.

Mr. Dundjerski also teaches at the Alberta College Conservatory of Grant MacEwan College and within Edmonton Public School Board Music Enrichment Program. Petar was the Assistant Conductor in Residence of the Edmonton Symphony Orchestra 2006/08, under the mentorship of Music Director William Eddins. This was a two-year appointment, funded in part by the Canada Council for the Arts. Petar is the Director of the University Symphony and Academy Strings Orchestras at the University of Alberta where he also teaches conducting.

University Symphony Orchestra

1st Violin

Amanda Alstad*
Simon Fung
Cynthia Johnston
Amy Kao
Marie Krejcar**
Wai Nieuwenhuis**
Reona Orita
Jiaying Mi
Arlan Vriens*,**

2nd Violin

Becky Best-Bertwistle
Misun Choi*
Khloe Heard
Kenneth Heise
Marie-Alice Mandich
Krista Quapp
Lauren Ridge
Anna Schwalfenberg
Lauren Tyrrell**

Viola

Connie Dykstra
Emma Ingen-Housz
Julia Hui*
Michele Moroz
Darrell Soetaert
Jon Styles*
Hsing Jou

Cello

Andrea Cooke
Kathleen de Caen
Julia Dolman*
Jeanie Kim
Rebecca Li
Lisa Lin*
Julian Savaryn*

Bass

Ben Eldon
Robyn Reekie*
Mitchel Rees

Flute

Adam Ferland
MaryGrace Johnstone
Jessica McMillan
Lara Milner

Oboe

Noëlle Byer
Christa Eriksson

Clarinet

Christopher Mann
Ellie Neufeld
Jolene Wong

Bassoon

Matt Nickel
Emily Tam

Trumpet

Matt Parsons
Glenn Skelton
Trish Whitebone

Trombone

Lynn Atkin
David Galloway
Catherine Hansen

French Horn

Michael Clark
Joanna Wreakes
Molly Wreakes
Zach Vogel

Tuba

Raymond Basaraba
Timpani
Jonathan Taylor

Percussion

Heidi Swanson

Harp

Victoria Burgess
Sherelle Carey

Timpani

Jonathan Taylor

** denotes concertmaster

*denotes section leader

Little is known of Johannes **Brahms**. He is believed to have been Dutch and to have possessed at least a rudimentary knowledge of music composition and theory. No photographs exist, but he has been described as five feet seven or five feet eight, with small, piercing eyes—one green, one blue—and extremely annoying.

The Second Symphony was written at a moment of great trauma. Brahms had suffered from bouts of paranoia for years, convinced that a man named Meier was trying to steal the “h” from his last name. Just two weeks before the première, Brahms caused a scandal during a state dinner when he put Franz Liszt in a headlock and refused to release him until he confessed his homosexual love for Tchaikovsky’s nephew. Brahms was briefly imprisoned, but was granted clemency when Liszt intervened on his behalf. This led to a poignant moment, three years later, when a chastened Brahms visited Liszt at his summer retreat in Weimar, and solemnly resumed the headlock.

Even though Symphony No. 2 is believed to be Brahms’s first symphonic work, the composer demonstrates a sure hand from the outset, with a glowing thematic statement from the horns. The flutes answer with a supple ascending line, requesting that the horns be more specific. But the horns simply re-state the same phrase a half step up, which only serves to irritate the flutes, who promptly hand the melody to the violins, as if to say, “Here, you deal with them.” Brahms sustains this call-and-response pattern throughout the movement, a motif that he first explored in the little-known Variations on “The Dreidel Song,” Op. 34.

Taken together, the second and third movements constitute one of the most elegant and sophisticated symphonic interludes of the Germanic repertoire. Taken separately, they are cloying, derivative, and sort of hard to take seriously. Regardless, authentic performances are rare, owing to the difficulty of securing a bullfrog who can transpose to E-flat.

The last movement, *Allegro con Spirito*, is nothing short of a miracle. Lush, organic, effortlessly powerful, it resolves the major themes of the symphony with phenomenal grace and imagination. Like all great art, it imparts to the audience a profound sense of empathy and belief, as well as a tremendous desire to urinate.

- notes taken from “Shouts & Murmurs,” *The New Yorker*

Alexander **Glazunov** (1865-1936), one of the last representatives of the Russian school, composed his Concerto in E-flat Major for Saxophone, Op. 10A in 1934, which made this one of his last works before his death. Glazunov, already thrilled by the timbre and dynamic range of the saxophone, was more than eager to compose a concerto for the instrument after being approached by German saxophonist Sigurd Rascher, for whom the concerto is written.

The piece is through composed and in a neo-romantic style. It opens with a lyrical string tutti section, on a theme which is developed throughout the piece. Following this opening E-flat major theme, the key and tempo move to a fast vivo section with a fury of sixteenth notes for the saxophonist. The lyrical side of the instrument comes through at the lush Tranquillo-Andante section, where the piece explores chromaticism. A virtuosic cadenza, marked by the recurring opening theme, comes to a quiet ending leading to a demanding fugue, first stated by the saxophonist. Here, Glazunov develops this fugue theme into a more complex idea, adding to both the complexity of texture and melody while at the same time introducing frequent key and tempi changes. Both energy and excitement build towards the end of this concerto, finishing with the first appearance of a brilliant high note on saxophone at the very end.

- notes by Stephen Lewis

I first came across the work of Canadian photgrapher Edward Burtynsky in the fall of 2010, roughly the same time I began working on *The Wake of Progress*. What I like about Burtynsky's approach in particular is that he is not glorifying industry, nor is he on a soapbox condemning it. Rather, Burtynsky is interested in revealing industrial landscapes for what they really are, and exploring what these landscapes signify in terms of our relationship with the environment. His images give the viewer an appreciation for the sheer magnitude of industry, and the extent to which it affects the changing landscape. For The Wake of Progress, I chose four images that I found particularly striking: Manufacturing #17, Highway #1, Dam #6, and Oxford Tire Pile #9a and b (diptych). I then composed four movements, each corresponding to one of the four images. For each movement, I tried to create a "sonic" image that reflected both Burtynsky's image itself, as well as my experience in engaging with it.

- notes by the artist, Colin Labadie

Program Notes

That we list this piece as the *Overture to Rosamunde* is a concession to custom. It has nothing to do with the romantic play by Helmine von Chezy with incidental music by Schubert that was performed twice at the Theater an der Wien in December 1823. The play is lost, though Schubert's delightful music survives—entr'actes, ballets, a romance for contralto, and some choruses. Those nine pieces were new, but for the overture Schubert raided his unperformed opera of 1821-22, *Alfons und Estrella*. The piece we hear at these concerts was written as one of fourteen musical numbers for a play called *Die Zauberharfe* (The Magic Harp) by Georg von Hofmann, a theater official and hack author. The muddle about the title is to be laid at the door of the Viennese publisher Maximilian Josef Leidesdorf, who about 1827 published this overture in arrangement for piano duet and for reasons history does not reveal chose to call it *Ouvertüre zum Drama Rosamunde*. Not only do we not know why he did so, we cannot imagine why he might have wanted to. *Rosamunde* had been a decisive failure, and its title cannot have meant much to prospective purchasers of piano duets. Not that *Die Zauberharfe* had fared much better, though it had enjoyed a run of eight performances in the late summer and early fall of 1820. Critics attacked the play for its insipidity—Schubert's first major biographer, Kreissle von Hellborn, calls it “utterly valueless, nay, utterly childish”—though Schubert got his knocks, too. The anonymous critic of the *Allgemeine musikalische Zeitung* conceded “glimpses of talent here and there” but complained of the numbers being generally “too long and wearisome, the harmonic progressions too harsh, the instrumentation overladen, the choruses vapid.” Two movements came in for praise, the slow introduction to the Overture and the tenor romance “Was belebt die schöne Welt?” Of these, the critic said, “The expression is lovely, the simplicity noble, and the modulation delicate.” In part reworking material from his D major Overture In the Italian Style, D.590, composed in 1817 and probably the first work of Schubert's to get a public performance, the composer made an impressive opening, a charming allegro, and a bright conclusion.

- notes by Michael Steinberg

THE UNIVERSITY SYMPHONY ORCHESTRA

DIRECTOR - PETAR DUNDJERSKI

GRAD TEACHING ASSISTANT - AMY MCCLARY

ORCHESTRA ASSISTANT - CHRISTA ERIKSSON

As well as being the University of Alberta's Music Department's Symphony Orchestra, the University Symphony Orchestra represents the whole of the University of Alberta. In addition to the students of the Music Department, players come from almost every U of A faculty and from the ranks of the alumni.

The USO's mandate is to prepare music students thoroughly for professional symphony orchestra life. It performs a wide range of orchestral literature from the Classical period to music of the present day. The University Symphony Orchestra gives concerts in the University of Alberta's Convocation Hall and the Winspear Centre on the annual basis and performs opera with the Music Department's Opera Workshop. It also plays for the Cantando Music Festival each spring.

The USO divides up into the Academy Winds and Percussion Ensemble, and the string sections of the USO form the Academy Strings Orchestra. Both groups perform regularly and Academy Strings has toured with great acclaim in Europe, Cuba and Canada.

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World Music at Winspear presents a showcase of our talented World Music ensembles including our Middle Eastern North African Music Ensemble, Indian Ensemble and West African Music Ensemble **Thursday, April 7 at 8pm at the Winspear Centre for the Arts.**

Tickets: \$20 Adults | \$15 Seniors | \$10 Students | Available in advance through the Department of Music General Office 3-82 Fine Arts Building or 780.492.0601 | Tickets also available at the door on the evening of the performance.

The **Concert Choir** presents **Sacred and Profane**: a varied program ranging from sacred art works and Nordic masters to profane pieces by Australian, British and Canadian composers on **Friday, April 8 at 8pm in Convocation Hall**. Admission by donation.

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DEPARTMENT OF
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UNDERGRADUATE STUDENT COMPOSERS CONCERT

Convocation Hall, University of Alberta
April 18, 2011 7:00 p.m.

Featuring
CONTEMPO New Music Ensemble,
Dr. Andriy Talpash, director



**UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC
www.music.ualberta.ca**

Program

L'Universe (*Maiestatis*) Carlos Castillo

earthquake Jordan Gagne

Featuring: Christa Eriksson, oboe; Ellie Neufeld, clarinet;
Emily Schultz, tenor saxophone; Matt Nickel, bassoon;
Marie Krejcar, violin

Reflections Bryan LeGrow electroacoustic composition

Hahn Matthew Falk
Featuring: Matthew Falk, alto saxophone; Marie Krejcar,
Arlen Vriens, violins; Kirsten Sanders, viola;
Julia Dolman, violoncello

Delusion Marina Zaini
electroacoustic composition

Polyana Tom Merklinger
Jessica McMillan, flute; Christopher Mann, clarinet;
Stephen Lewis, soprano saxophone; Robyn Reekie, double bass

GRADUATE STUDENT COMPOSERS CONCERT

Convocation Hall, University of Alberta
April 20, 2011, 8:00 p.m.

Featuring:

Bill Damur, flute | Don Ross, clarinet

Roger Admiral, piano | Jim Cockell, violin

Joanne Yu, violoncello | Andriy Talpash, conductor



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Program

Foowahm

Dave Wall

Dissociate

Ruth Guechta

--- Intermission ---

Dismembered, Re-assembled, and Re-animated Daniel Brophy

To Sui'yacah

Raimundo Gonzalez

Foowahm – Dave Wall

I finished a piece in January involving the nesting of small and large scale formal principals. This nesting involved the creation of relationships based on simple geometric shapes to which I assigned various musical parameters. A straight rising line representing one minute of pitch transformation might be nested within a descending jagged line representing 2 minutes of textural transformation nested within a curved line representing 3 minutes of timbral transformation. The shapes represented basic musical behaviors applied to each parameter, and repeated throughout the piece in shorter or longer versions. There's a lot more detail, but that's the gist of it.

Then I wrote a second piece loosely based on the first piece without thinking about much of anything except the sound. I called it Foowahm which meant nothing to me at the time, but which now seems like an either an endearment or part of the vocabulary I use when I talk to my cats. Or both.

Dissociate – Ruth Guechta

This work was the result of my growing interest in the character of Pierrot Lunaire and his transformations over the past centuries. I began to notice recurring themes associated with this character which were loneliness and alienation. I chose to express these in Dissociate through the disembodyment of a single voice.

Each instrument is given a role that becomes reversed over the duration of the piece. The ensemble is at first acting as a single voice that is expressed between all five instruments. In the first section, loneliness is interrupted by alienation and vice versa in the second section. The second half of the work has a different character where both loneliness and alienation have been manipulated in such a way that they have become multiple voices speaking over top of each other. Through these processes I attempted to create a gradual motion from loneliness to alienation over the entire duration of Dissociate.

(over)

Dismembered, Re-assembled, and Re-animated – Daniel Brophy

The work Dismembered, Re-assembled and Re-animated was created through a process of gathering several musical sources, destroying, re-assembling and then presenting them in various degrees of coherence. This process of composition can be likened to the stories of Mary Shelly's Frankenstein and H.P. Lovecraft's Herbert West – Re-Animator, in that the final presentation of the work is distorted due to a linking together of unrelated parts to create a monstrous whole.

“No, I did not (kill him), I GAVE HIM LIFE!” - *Re-Animator* (1985)

“ We followed the local death-notices like ghouls, for our specimens demanded particular qualities. What we wanted were corpses interred soon after death and without artificial preservation; preferably free from malforming disease, and certainly with all organs present. Accident victims were our best hope.” - Herbert West, *Reanimator* (1922)

To Sui'yacah – Raimundo Gonzalez

I. Piedra

Grand Mother Stones,
4.6 billion years old,
Heirs to the energies that created this planet,
You suffered intense heat to become the solid
ground we walk upon,
Baptized by fire you contain the heartbeat of all
living things,
Heartbeat we invoke,
Heartbeat with which we connect,
Heartbeat which grounds us...we are grateful...

II. Mapacho

In the Shipibo tradition, Mapacho is burned to purify one's body, mind and soul. The burning of Mapacho also represents how man's presence in this world is only a passing stage.

III. Merken

According to the Mapuche, Merken is the smell and taste of the earth.



DEPARTMENT OF
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ZENITHS AND NADIRS

Allison Balcetis

saxophones

Monday May 30, 2011 7:00pm
Convocation Hall, University of Alberta

...sur un îlot de la rivière... (2006) François Rossé (b. 1945)
soprano saxophone

Digital (1995) Thierry Alla (b. 1955)
soprano saxophone

Saxo-1 (1987 / 2004) Ivo Malec (b. 1925)

This recital is presented in partial fulfillment of a Doctorate of Music
Degree for Allison Balcetis.

Anubis et Nout was originally written in 1983 for contrabass clarinet but was transcribed by Gérard Grisey for bass saxophone in 1990 for Claude Delangle, saxophone professor at the CNSM de Paris. Both movements of this work are spectral yet polar opposites in terms of energy and movement. In *Anubis* (named after the Egyptian god of the underworld), Grisey makes use of the harmonic spectrum - the spectrum that comprises every pitch – and its inverted formation as a pitch palette, going from the higher partials and descending to the fundamental of a pitch. These two spectra placed back to back create “pitch pendulums” in which Grisey plays with predictable and unpredictable movement. *Nout* (named after the goddess of the sky) is entirely different in feel although composed of in a spectral way. Rather than pulling apart and treating separately each note of a harmonic series, Grisey uses the spectrum more literally with the performer often beginning on an upper partial and with glacial speed and inevitability, descending and sinking into the fundamental (from Rhonda Taylor’s dissertation *Gérard Grisey’s Anubis et Nout: A Historical and Analytical Perspective*, 2005).

...sur un îlot de la rivière... can be easily described in terms of manic versus static energy. François Rossé’s transitions from mania to stillness are sometimes produced in a very abrupt manner, and this is most evident between the three major sections of the piece. Unlike the unpredictability of the beginning, the middle section is reminiscent of solemn ceremonial music, ushered in and out by the slow and regular ringing of a bell-like multiphonic, clearing the air for the recitation of the first poem, *Ode Kouan Chu*, from the *Shih Ching* compiled by Confucius. Of the verses below the third stanza is the one recited *in Mandarin* in the piece.

Kuan-kuan, the ospreys

On the river's isle

Delicate, a good girl:

A gentleman's fit mate.

Long and short, duckweeds.

Fetch some – left and right.

Delicate, a good girl.

Waking, sleeping: seek her.

To seek her and possess not –

Waking, sleeping: think of her.

So distant, so deep;

Toss and turn in bed.

Long and short, duckweeds.

Pluck some – left and right.

Delicate, a good girl:

With music to befriend her

Pick some – left and right.

Delicate, a good girl:

With bells and drums to meet her.

Marie-Hélène Fournier's *Le Fusain Fuit La Gomme* for baritone exposes the inner pitches of a note over a long period of time. The translation of the title "the charcoal flees the eraser" – and the smeared result – is an apt and literal, depiction of the sound. The flight is obvious in the rapid notes of the depths of the instrument, transforming slowly (smearing the singular line) to reveal their harmonic structure. The degree to which Fournier has researched the harmonics of these notes and the idiomatic properties of the saxophone is what makes the piece fascinating and original. In the middle section she creates multiphonics out of "fractured" fingerings (a fingering using most of the tube of the instrument but with one finger lifted, opening a hole in this tube) whose polyphony

only works by softly slapping the reed with one's tongue. The result is a subtle, soft, percussive chord progression flowing in the deep range of the instrument.

In Thierry Alla's *Digital* he starts with the simplicity and purity of one note, then delves inside it and spreads its harmonic structure apart, not at all unlike Fournier's introduction in *Le Fusain Fuit La Gomme*. The piece can be described in three parts based on the treatment of multiphonics: perpetual motion, calm dissection, and combining multiphonics and trills.

Ivo Malec's *Saxo- I* for baritone saxophone is special for its relation to the theme of zeniths and nadirs. Originally a plaintive, powerful solo for cello (*Arco-1* 1987), this transcription rests often very high in the baritone saxophone's altissimo range. Although Malec envisioned a low resonant instrument he frequently (as might have been more idiomatic in the cello) writes leaping intervals several octaves from altissimo to the bottom of the range. One of the striking qualities of this work is its brutal, heart-wrenching beginning. The performance notes at the beginning of the work call for "*violent, dense, intense, expressif, comme une immense plainte*" (violent, dense, intense, expressive like an immense wail).

Allison Balcetis holds degrees from Bowling Green State University, where she studied with Dr. John Sampen, and has the honour of being the first—and only—saxophonist to earn a joint degree from the Université de Bordeaux and the Conservatoire National de Région de Bordeaux where she studied with Marie-Bernadette Charrier. She is currently a doctoral candidate under the direction of Dr. William Street. Her performances as a soloist and a member of the Anubis Quartet have taken her to Italy, Slovenia, France, Thailand, and North America.

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL



**Jacques Després, piano
Johanne Perron, cello**

**Sunday, October 17, 2010 at 2:00 pm
Convocation Hall, Arts Building**



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Programme

Sonata for cello and piano

Claude Debussy

Prologue
Sérénade et Finale

Sonata for cello and piano

Francis Poulenc

Allegro-Tempo de Marcia
Cavatine
Ballabile
Finale

INTERMISSION

Sonata for cello and piano

César Frank

Allegretto ben moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso

Johanne Perron

An international cello artist, Johanne Perron presently pursues a career as chamber musician, solo performer and educator. As soloist she has played with orchestras including the Montreal, Mexico and Lisbon Symphonies among others under the direction of Charles Dutoit, Franz-Paul Decker, Arthur Weisberg, Otto Werner Muller and the assistant conductor of the Israel Philharmonic Zeev Doorman. She has presented recitals in Canada, Brazil, Mexico, and United States as well as in Europe and has collaborated as chamber musician on the American stage with members of the Philadelphia piano quartet and Classic Chamber concerts of Naples Florida and also appeared at the Luzerne NY chamber music festival. She has been a first-prize winner of several contests and founder/member of the Cellissimo Duo and Trio Garami. She has been featured numerous times on radio and television broadcasts in Canada and on WQXR in New York.

Born in Chicoutimi, a city in the Province of Quebec in Canada, she was awarded the first-prize in cello and chamber music at the Conservatoire de Québec with Pierre Morin. As a Canada Council grant recipient, she obtained a Master's degree at Yale with Aldo Parisot and thereafter studied with Leonard Rose at the Juilliard School of Music in New York. She has attended several master classes with distinguished artists including Janos Starker in Banff, Pierre Fournier in Geneva and Paul Tortelier in Los Angeles. She has won several awards including the Prix d'Europe as well as first prize in strings at the Tremplin International des Concours de Musique du Canada.

Critics of the Musical America magazine have described her as "an artist of extraordinary musical dimension, compelling intensity and deep inner serenity." The day following a recital which she had given as part of the series Sons et brioches, Gilles Potvin wrote 'her sonority is unswervingly beautiful and of great fluidity. What is most striking about her are the musical gifts which enable her to phrase with sensitivity and elegance...'

Johanne Perron has served on the faculty of the University of North Carolina, Greensboro and at the Lynn University Music Conservatory at Boca Raton, Florida formerly known as the HARID Conservatory. She has taught and given master classes at festivals in Brazil, Canada, and the United States. In 2005, after a twenty year absence from Canada, Johanne Perron returned to serve on the artist faculty at the University of Montreal strings department, a renowned international school of music which attracts young and talented musicians from around the world.

For her, the purpose of teaching is not only to transfer knowledge but also to create a dialogue with younger people. Attesting to this are her three daughters who have in turn adopted a passion for musicianship. Johanne adds, "This human dimension demands a lot of personal investment of time and energy but results in a great satisfaction within my teaching career." She plays a 1901 Gustav Bernardel cello made in Paris.

Jacques C. Després

Born in Ste-Anne-de-la Pérade – a direct descendant of Québec City's first settler – Jacques Couillard Després and his extraordinary musical talent caught the eye of legendary Canadian conductor Wilfrid Pelletier in 1963. The following year, Félix Leclerc gave the young pianist a book, in which he inscribed: "Men are bored. Rock the human suffering in music (your music) [Les hommes s'ennuent. Bercer la douleur humaine en musique (ta musique)]." Couillard Després continued to receive accolades, garnering such awards as the first prize at the Montreal Symphony Orchestra competition in 1978, and the Prix d'Europe in 1981 from the Académie de musique du Québec. With this particular award, Couillard Després joined an elite list of distinguished Québec musicians, including such talents as Jacques Hétu, André Prévost, Chantal Juillet, Wilfrid Pelletier, Clermont Pépin, and Kenneth Gilbert. Couillard Després has led a diverse artistic life, appearing as a soloist with many orchestras, solo recitalist, collaborative artist, lecturer, educator, recording artist, and musical director of the Summer Serenades at Stony Brook University in New York.

Critics worldwide have celebrated Couillard Després' musical approach for its rare combination of virtuosity and artistic integrity. Couillard Després commands a broad and eclectic repertoire. Notable recordings include world premieres of the complete Joseph Martin Kraus piano works and The New Goldberg Variations (Bach, Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour) with cellist Tanya Prochazka. The Kraus performances, on Naxos, received widespread critical acclaim and exposure in national and international radio broadcasts. The Kraus album became a bestselling album for a Canadian artist on Germany's Amazon site in 2006. Couillard Després supplemented this recording with two compact discs of Kraus' complete chamber music work (also on Naxos) where he served as editor. His broad interests are reflected in his performance of the Chopin ballades on a period instrument in New York City in the late 1980s using the then little-known Ekier edition of Chopin's works. He was subsequently invited to lecture at Juilliard on the use of this landmark edition of the Polish master's ballades.

Highlights of the past few seasons include performances of Rachmaninov's Rhapsody on a Theme by Paganini, Brahms' Piano Concerto No. 2 and appearances in Hong Kong, Beijing, Manila, Seattle, Montreal, New York, Chicago, Reno, and Sacramento. He performed Beethoven's Choral Fantasie at the inauguration for University of Alberta President Indira Samarasekera. He was invited to present master classes at leading institutions in North America as well as the Central Conservatory in Beijing. Couillard Després served as judge and chairman of many competitions in Canada and abroad. In the fall 2009, he was invited as the Daniel Éricourt Artist-in-Residence at the University of North Carolina in Greensboro. In this residency, Couillard Després follows an esteemed line of pianists such as Jon Nakamatsu, Jose Feghali and Pascal Roger. In the 2010-2011 season, Couillard Després' performances will include solo and chamber music recitals as well performances of the E minor Chopin concerto. He will also continue his work on Debussy's complete piano music.

Since his appointment as Professor of Piano with the Department of Music at the University of Alberta in 2000, Couillard Després has worked with some of the most talented students from Canada and abroad. In 2009 one of his students became the first music performance doctoral student in Canada to receive the Vanier scholarship from Social Sciences and Humanities Research Council.

Couillard Després was awarded a Premier Prix à l'unanimité au Conservatoire de Musique du Québec. He graduated with a Master's degree from the Juilliard School and holds a DMA from the University at Stony Brook. He received the Artist Diploma with Distinction at Indiana University. His teachers were Christiane Sénart, Gyorgy Sebok, Adele Marcus and Gilbert Kalish.

MUSIC AT CONVOCATION HALL

This classic series is pleased to present the talents of Music's teaching faculty alongside some of the world's leading visiting artists.

ALL PERFORMANCES AT CONVOCATION HALL

The Enterprise String Quartet with guest Janet Scott Hoyt, piano
8 pm, Tuesday, November 2, 2010

Trio Voce
8 pm, Saturday, December 4, 2010
Featuring works by Shostakovich, Weinberg & Beethoven

Bill Street, saxophone with guest Roger Admiral, piano
3 pm, Sunday, January 23, 2011
Featuring works by Donatoni, Denisov, Steenhuisen & Gubaidulina

The Kilburn Concert Series presents Ilya Kaler, violin
8 pm, Saturday, February 5, 2011
"A magician, bewitching our ears" — London's Gramophone. Ilya Kaler is one of the most outstanding personalities among today's Violinists

Baroque Cantatas for Soprano, Trumpet, Strings & Continuo
8 pm, Friday, February 11, 2011
Featuring works by Scarlatti, Melani & Handel

Music of Today featuring Faculty Composers with guests David Harding, viola; Julianne Scott, clarinet; Roger Admiral, piano
7 pm, Friday, March 4, 2011
Featuring new compositions by Howard Bashaw, Mark Hannesson & Scott Smallwood

Jacques Despres, piano
8 pm, Friday, March 11, 2011
Featuring the works of Debussy



Events Survey

Please help us better understand our audience.

- 1 The event you are attending occurs on what date and time?

Date:		Time	
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- 2 Who is the main performer / ensemble?

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- 3 Where did you hear about this event?

Facebook		Twitter		Music website		Music poster
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Radio		Newspaper		Word of mouth		Other
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- 4 What could we do to attract you to more events in the Department of Music?

--	--	--	--	--	--	--

- 5 Relative to other events you might attend, how do you feel about the price of this concert?

Too expensive		About right		I'd pay more	
---------------	--	-------------	--	--------------	--

- 6 What did you like best about this event?

- 7 What did you like least about this event?

- 8 Other comments?

- 9 Please rate these topics with an X :

	Poor	Acceptable	Good	Excellent	Doesn't Apply
Performance					
Printed Programs					
Venue / Hall					
Seating					
Parking					
Public Transit					

This survey is online at www.music.ualberta.ca/events.cfm

WWW.MUSIC.UALBERTA.CA



University of Alberta
Department of Music

Edmonton Centre RCCO
Royal Canadian College of Organists

A Birthday Celebration for Arnold Schoenberg (1874-1951)
Monday, September 13, 2010, 8:00 pm
Convocation Hall, Arts Building

Variations on a Recitative, Op. 40 for Organ (pub. H.W. Gray 1947)

Variations on a Recitative, Op. 40 for Organ (pub. H.W. Gray 1955)
Arranged for Two Pianos by Celius Dougherty

Guest Lecturer: Paul Hesselink

Organist: Marnie Giesbrecht

Pianists: Duo Majoya: Marnie Giesbrecht and Joachim Segger

Paul S. Hesselink earned the Bachelor of Arts degree in organ at Hope College. He studied musicology under a Woodrow Wilson National Fellowship at University of Michigan, completed the Master of Arts degree in Organ Pedagogy at Ohio State University and earned the Doctor of Musical Arts degree in Organ Performance at University of Colorado, Boulder. He studied harpsichord in Paris with Davitt Moroney.

For 26 years, Dr. Hesselink was on the faculty of Longwood University in Farmville, Virginia. During that time he received two National Endowment Summer Fellowships for postgraduate study: in music theory (Yale), and Schoenberg studies (USC). His article, *Correspondence from the Schoenberg Legacy: ‘Variations on a Recitative for Organ, Op. 40’* was published in the Schoenberg Journal and again in The American Organist. During his time at Longwood he also served for twelve years as the organist, choir director and handbell director at Farmville Presbyterian Church.

After early retirement from Longwood, Dr. Hesselink affiliated with Nevada School of the Arts in Las Vegas in 1993, serving as its Dean for twelve years. In April 1996, he was the harpsichordist for the world premiere of Nevett Bartow’s *Concerto for Harpsichord and Chamber Orchestra* with Nevada Chamber Orchestra. In June of that year he recorded the work with the Slovak Radio Orchestra in Bratislava (MCC, *The Works of Nevett Bartow*).

As adjunct faculty at UNLV since 1993 where he provides organ instruction, he played a major role in securing the University’s Maureen Jackson Smith Organ in Doc Rando Hall, completed in 2004 by Rudolf von Beckerath Orgelbau of Hamburg, Germany.

HOMECOMING CONCERT

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Academy Strings and Symphonic Wind Ensemble

Petar Dundjerski and Angela Schroeder, conductors

PROGRAMME

Crisantemi (1890)

Giacomo Puccini (1858-1924)

Scherzo for String Orchestra (1960)

André Prévost (1934-2001)

Serenade for Strings in C major, Op. 48 (1880)

Peter Illich Tchaikovsky (1840-1893)

I. Pezzo in forma di sonatina: Andante non troppo; Allegro moderato

II. Valse: Moderato; Tempo di valse

III. Élégie: Larghetto elegiac

IV. Finale (Tema russo): Andante; Allegro con spirito

-Intermission-

Fall Fair (1961)

Godfrey Ridout (1918-1984)
trans. Fralick

October (2000)

Eric Whitacre (b. 1970)

Florentiner March (1906)

Julius Fucik (1872-1916)

Special Guest Performers: The Edmonton Tuba Quartet

Dances

John Stevens

Passacaglia: Homage on B-A-C-H (1993)

Ron Nelson (b.1929)

University of Alberta "Cheer" Song

Chester Lambertson, arr. Iltis

HOMECOMING CONCERT

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Academy Strings

1st Violin

Amy Kao**
Lauren Tyrrell
Marie Krejcar**
Arlan Vriens
Wai Eng**
Amanda Alstad
Simon Fung
Misun Choi

2nd Violin

Krista Quapp*
Miriam Herbold*
Reona Orita
Cynthia Johnston
Patrick McKibbin
Becky Best-Bertwistle
Lauren Ridge
Marie-Alice Mandich

Viola

Amy Kao*
Julia Hui*
Kenneth Heise*
Darrell Soetaert
Connie Dykstra
Jon Styles

Cello

Jeanie Kim*
Julia Dolman
Kathleen de Caen
Rebecca Li
Julian Savaryn*
Brian Neeland*
Lisa Lin
Andrea Cooke

Bass

Robyn Reekie*
Mitchell Rees
Ben Eldon

** denotes concertmaster

*denotes section leader

Symphonic Wind Ensemble

Flute

Kirsten Elliot
Jessica McMillan
Lara Milner
Philippe de Montigny
Aleah Wielinga

Oboe

Graeme Armstrong
Noelle Byer
Christa Eriksson

Bassoon

Kathryn Murphy
Matt Nickel
Emily Tam

Clarinet

Catherine Beck
Edward Davies
Alyssa Diepdael
Christopher Mann (Eb)
Ellie Neufeld
Daniela Pagliuso
Daryl Price (bass)
Jolene Wong
Mary Zhou

Saxophone

Stephen Lewis
Laura Kerslake (tenor)
Gavin Goodwin (bari)
Eric Toombs
Emily Schultz
Kayla Chambers
Ryan Yusep

Trumpets

Adam Franzke
Matt Parsons
Siobhan Penner
Sarah Roberts
Glenn Skelton
Trish Whitebone

Horn

Bethany Hrynew
David Moore
Molly McAllister
Zach Vogel

Trombone

Lynn Atkin
Yuri Delanghe (bass)
David Galloway
Catherine Hansen

Euphonium

Aaron Adamkewicz
Tim Lenk

Tuba

Ray Basaraba
Sid M'Sahel
Wei Qiang

Percussion

Alyssa Baker
Allyson MacIvor
Kayla McDonald
Heidi Swanson
Jonathan Taylor

String Bass

Ben Eldon

Piano/Organ

HyeJin Lee

IN CONCERT

YAMEN HUANG



In Concert Sunday, October 3 at Convocation Hall, 3pm

PROGRAMME

Fantasia in C major, op. 17 Robert Schumann 1810-1856

Durchaus phantastisch und leidenschaftlich vorzutragen - Im Legendenston

Mäßig. Durchaus energisch - Etwas langsamer - Vielbewegter

Langsam getragen. Durchweg leise zu halten - Etwas bewegter

-Intermission-

Sonata in B minor, S. 178 Franz Liszt 1811-1886

Lento assai - Allegro energico - Grandioso -Andante sostenuto -

Allegro energico - Piu mosso (Cantando espressivo) - Stretta quasi Presto -

Presto - Prestissimo - Andante sostenuto - Allegro moderato - Lento assai

Professor Yameng Huang's musicianship is respected by professional musicians and audiences alike. A prizewinner of the 37th Maria Canals International Piano Competition in Barcelona, she has given recitals in venues such as the Beijing Concert Hall, Poly Theatre in Beijing, Casals Hall in Tokyo, Ostrogski Castle in Warsaw, the birthplace of Chopin in Zelazowa Wola, Poland, and the Steinway Haus Berlin among others. As a chamber musician, she has performed with violinists Gerald Poulet, Siqing Lu, violist Donald McInnes, and cellist Jian Wang. In addition to performing the standard repertoire, she is recognized as a pioneer for new music. She has premiered many compositions by some of the most important Chinese composers such as Xiaogang Ye, Qigang Chen, Xiaoting Gong.

Ms. Huang frequently performs in various music festivals including Imagine (Memphis, TN), The 3rd International Chopin Festival in Warsaw, the Music Festival Argerich's Meeting Point in Beppu, Japan, Beijing Forbidden City Music Festival and Beijing Modern Music Festival. Her performances have been shown on CCTV ,CETV in China and NHK in Japan.

She gives masterclasses internationally and serves as an adjudicator for piano competitions, such as China National Young Pianist Competition (Cadanza Cup, Xinghai Cup) and the Ultimate Pianist 2008 in Philippines.

Born in an artistic family in Kunming, China, Yameng Huang began learning piano at the age of five. She studied at the Central Conservatory of Music in Beijing from 1983 to 1998, under the tutelage of Prof. Qifang Li, Yiming Pan and Jianqin Fan. As a scholarship student of the German Academic Exchange Service, Miss Huang studied with Prof. Klaus Baessler in the Hochschule fuer Musik Hanns Eisler in Berlin from 2003 to 2006.

Miss Huang is currently a Piano Professor at in the Central Conservatory of Music, Beijing.

MONDAY NOON MUSIC

MUSIC.UALBERTA.CA

TWITTER.COM/CONVOHALL

October 4, 2010

Convocation Hall, University of Alberta

Program

Violin Sonata No. 2 – Marie Krejcar, violin

J.S. Bach

III – Andante

(1685-1750)

Nacht und Träume – Janice Marple, soprano; Wendy Nieuwenhuis, piano

Franz Schubert

(1797-1828)

Sonata Op. 110 – Adrienne Lloyd, piano

Ludwig Van Beethoven

(1770-1827)

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo

Fuga: Allegro ma non troppo

Sonatine for Brass Quintet (1951)

Eugene Bozza

(1905-1991)

Matt Parsons – Trumpet; Glenn Skelton – Trumpet; Zach Vogel - French Horn;

Catherine Woodruff-Hansen - Trombone; Ray Basaraba – Tuba

I Allegro Vivo

II Andante ma non troppo

An Die Nachtigall – Isabel Davis, soprano; Da-young Yoon, piano

Franz Schubert

(1797-1828)

Violin Sonata No. 2 – Matthew Falk, alto saxophone

J.S. Bach

(1685-1750)

IV – Allegro

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SUNDAY, OCTOBER 15, 2010 • 8:00PM

Convocation Hall, Arts Building,
University of Alberta

Tickets \$25/ Adult (\$15 Student/s/under 16)
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or cash only at the door

General Admission



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<http://www.ulberta.ca/ott/folkways/>

CD 1 of 2

Track 1 – The Girl I left Behind Me

Track 2 – Spoken Intro

Track 3 – Please Don't Talk About Me When I'm Gone

Track 4 – Glory in the Meeting House (by Luther Strong?)

Track 5 – Spoken Intro

Track 6 – There Is No Greater Love (by Isham Jones?)

Track 7 – Spoken Intro

Track 8 – We Shall Not Be Moved (vocals Kat Danser, piano Michael Frishkopf)

Track 9 – Spoken Intro

Track 10 – Ain't Nobody's Business (by Bessie Smith?) (vocals Kat Danser, piano Michael Frishkopf)

Track 11 – Spoken Intro (and part JS Bach Violin Sonata?)

Track 12 – Fly Me To The Moon

Track 13 – Spoken Intro

Track 14 – Old Fashioned Love

Track 15 – Fireman's Reel

CD 2 of 2

Track 1 – Spoken Intro

Track 2 – Some of These Days

Track 3 – Baby Won't You Please Come Home

Track 4 – Spoken Intro

Track 5 – Faded Love

Track 6 – Spoken Intro

Track 7 – Saint Anne's Reel

Track 8 – Spoken Intro

Track 9 – Never Stop The Clock from Tickin' (vocals Kat Danser; composer Kat Danser)

Track 10 – Spoken Intro

Track 11 – "E Blues"?

Track 12 – Spoken Intro

Track 13 – Lady Be Good

Track 14 – Spoken Intro

Track 15 – April Reel (by Kenny Baker?)

Monday, Oct 18: 12:00pm, Con Hall

Group	Title	Composer	Length
Matthew Parsons, trumpet Glenn Skelton, trumpet Zachary Vogel, horn Catherine Woodruff, trombone Ray Basaraba, tuba	Sonatine, Movements 1 and 2	Eugene Bozza (1905-1991)	7
Amanda Alstad, violin Marie Krejcar, violin Arlan Vriens, viola Lisa Lin, cello	String Quartet No. 17 in B-flat Major, "The Hunt", I. Allegro vivace assai	Wolfgang Amadeus Mozart (1756-1791)	6.5
Marie Krejcar, violin Kathleen de Caen, cello Rosie Kilgannon, piano	Trio in e minor, op. 90, "Dumky"	Antonín Dvořák (1841-1904)	4.5
Janna Ings, clarinet Jee Won Kwak, piano	Fantasiestücke, op. 73, 1.	Robert Schumann (1810-1856)	5
Wai Nieuwenheus, violin Clarijane Belliones, piano	Violin Sonata No. 3 in c minor, op. 45, I. Allegro molto ed appassionato	Edvard Grieg (1843-1907)	9
Yoana Kyurkchieva, piano Naoko Osada, Piano	Suite No. 2, I. Introduction (Alla marcia, in C major), II. Valse (Presto, in G major)	Sergei Rachmaninoff (1873-1943)	7
		<i>Total:</i>	39

Pt. Sanjoy Bandopadhyay Sitar

Workshop and Performance with Ojas Joshi, tabla

Tuesday October 26, 2010 at 7pm

Studio 27, Fine Arts Building 2-7 (2nd Floor)

University of Alberta

*Sanjoy Bandopadhyay is
the Ustad Alauddin
Khan Professor of
Instrumental Music at
the Rabindra Bharati
University, Kolkata who
performs and lectures
internationally.*



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CONCERTO COMPETITION FINALS

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Academy Strings and University Symphony Orchestra Concerto Competition Finals

Wednesday, November 3, 8pm, Convocation Hall

PROGRAMME

Piano Concerto no.1 in e minor, op.11 (1830)

Frederic Chopin (1810-1849)

I. Allegro Maestoso

Somang Lim, Piano

Accompanied by Clarijane M. Belliones, piano

Concerto no. 2 for Piano and Orchestra op.18 (1901)

Sergei Rachmaninoff (1873-1943)

III. Allegro scherzando

Rachel Jeong, piano

Accompanied by Naoko Osada, piano

Concerto for violin and orchestra in d minor (1940)

Khachaturian (1903-1978)

III. Allegro vivace

Marie Krejcar, violin

Accompanied by Yoanna Kyurkchieva, piano

-Intermission-

Concertino, Op. 4 (1837)

Ferdinand David (1810-1873)

I. Allegro Maestoso
II. Andante Marcia Funebre

David Galloway, trombone

Accompanied by Megan Crane, piano

Concerto for Alto Saxophone in E♭, Op. 109 (1934)

Alexandre Glazunov (1865-1936)

Stephen Lewis, saxaphone

Accompanied by Satomi Tozawa

Concerto in Bb Major, K 191 (1774)

W. A. Mozart (1756-1791)

I. Allegro

Matt Nickel, Bassoon

Accompanied by Somang Lim, Piano



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UNIVERSITY ACADEMY STRINGS

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Conducted by Petar Dundjerski

Sunday, November 21, Convocation Hall
7:15pm, Pre-concert Talk with Petar Dundjerski
8pm, Concert

PROGRAMME

Sinfonia X in b minor

Felix Mendelssohn (1809-1847)

Chamber Symphony in C minor, Op. 110a
(arr. By Barshai from String Quartet No. 8)(1960)

Dmitry Shostakovich (1906-1975)

- I. Largo
- II. Allegro molto
- III. Allegretto
- IV. Largo
- V. Largo

INTERMISSION

Adagio for Strings, Op. 11 (1936)

Samuel Barber (1910-1981)

Serenade in E major, Op. 22

Antonín Dvořák (1841-1904)

- I. Moderato
- II. Tempo di Valse
- III. Scherzo
- IV. Larghetto
- V. Finale: Allegro vivace

1st Violin

Amanda Alstad**

Misun Choi

Wai Eng

Amy Kao**

Marie Krejcar**

Jiaying Mi

Lauren Tyrrell*

Arlan Vriens**

2nd Violin

Becky Best-Bertwistle

Miriam Herbold

Cynthia Johnston

Marie-Alice Mandich

Patrick McKibbin

Reona Orita

Krista Quapp

Lauren Ridge

Anna Schwalfenberg

Viola

Connie Dykstra

Julia Hui*

Kenneth Heise*

Darrell Soetaert

Jon Styles*

Cello

Kathleen de Caen*

Andrea Cooke

Julia Dolman*

Jeanie Kim*

Lisa Lin

Brian Neeland

Julian Savaryn*

Bass

Robyn Reekie*

Mitchel Rees

Ben Eldon

** denotes concertmaster

*denotes section leader



DEPARTMENT OF
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IN CONCERT

MUSIC.UALBERTA.CA
TWITTER.COM/CONVOHALL

Dec 5/10

The University of Alberta Concert Band

Angela Schroeder, Conductor

PROGRAMME

Italian in Algiers - Overture (1813)

Gioachino Rossini (1792 – 1868)

Toccata for Band (1957)

Frank Erickson (1923 – 1996)

Daniel Kindopp, Guest Conductor

The Echo Never Fades (2003)

David Gillingham (b. 1947)

Chorale and Alleluia (1955)

Howard Hanson (1896-1981)

-Intermission-

Variations on a Shaker Melody (1956)

Aaron Copland (1900-1990)

Rocky Point Holiday (1969)

Ron Nelson (b. 1929)

Greensleeves (1961)

arr. Alfred Reed (1921 – 2005)

Sleigh Ride (1948)

Leroy Anderson (1908-1975)



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IN CONCERT

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Flute 1

Taryn Gibson
Linda Hudson
Courtney Maltais
Jessica Milanowski
Jessica Muckle
Jessica Rogers
Helen Shi

Flute 2

Michael Chi
Brianne Debler
Darilyn Edwards
Danielle Fuechtmann
Lauren Gagnon
Megan Krause
Ye Ziqing

Oboe

Vincent Chen

Bassoon

Mikalina Carss

Clarinet 1

Dylan Bernhard
Meagan Jensen
Crystalyn Legg-St Pierre
Michael Sordi

Clarinet 2

Miriam Ayles
Katharine Brown
Erin Walker

Clarinet 3

Brittany Brusseau
Nicole Spence
Amanda Warnock

Bass Clarinet

Shannah Barros
Alyssa Diepdael

Alto Saxophone I
Lisa Dollansky
Marcie Frewin
David Janzen
Katrina Tarnawsky

Alto Saxophone 2
Angelina Fleck
Taylor-Rae Foster
Tracy Laslop
Chad Ohman
Saira Oud

Tenor Saxophone
Callan Griffin
Tyler Heal
Erica Torok

Bari Saxophone
Eric Toombs

Trumpet 1
Katherine Buffel
Kelsey Gil
Cole Peardon
Siobhan Penner
Dylan Reap
Alanna Willis

Trumpet 2
Ian Kerr
David Rhodes
Desiree Skubleny
Agata Surmacz
Jamie Tallman

Trumpet 3

Brett Bouthillier
Alex Kubish
Kristin LaGrange
Eric Lindemulder
Jackie Meyler
Harley Morison

Horn

Lauren Baril
Peter Clark
Paul Dauphinais
Alison Deas
Emily Filice
Heather Kennedy
Jinnee Lu

Trombone

Lynn Atkin
Andrew Buys
Jonathan Burr
Kaleen Clark

Euphonium

Sonya Francis
Victoria Merritt

Tuba

David Bergeron
Sarah Grieve
Cody Meyer

Percussion

Aimee Gegolick
Yvonne Boon
Jonathan Sims



IN CONCERT

MUSIC.UALBERTA.CA

TWITTER.COM/CONVOHALL

Dec 5, 2010

The University of Alberta Concert Band

Angela Schroeder, Conductor

PROGRAMME

Italian in Algiers - Overture (1813)

Gioachino Rossini (1792 – 1868)

Toccata for Band (1957)

Frank Erickson (1923 – 1996)

Daniel Kindopp, Guest Conductor

The Echo Never Fades (2003)

David Gillingham (b. 1947)

Chorale and Alleluia (1955)

Howard Hanson (1896-1981)

-Intermission-

Variations on a Shaker Melody (1956)

Aaron Copland (1900-1990)

Rocky Point Holiday (1969)

Ron Nelson (b. 1929)

Greensleeves (1961)

arr. Alfred Reed (1921 – 2005)

Sleigh Ride (1948)

Leroy Anderson (1908-1975)



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UNIVERSITY OF ALBERTA

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Flute 1

Taryn Gibson
Linda Hudson
Courtney Maltais
Jessica Milanowski
Jessica Muckle
Jessica Rogers
Helen Shi

Flute 2

Michael Chi
Brianne Debler
Darilyn Edwards
Danielle Fuechtmann
Lauren Gagnon
Megan Krause
Ye Ziqing

Oboe

Vincent Chen

Bassoon

Mikalina Carss

Clarinet 1

Dylan Bernhard
Meagan Jensen
Crystalyn Legg-St Pierre
Michael Sordi

Clarinet 2

Miriam Ayles
Katharine Brown
Erin Walker

Clarinet 3

Brittany Brusseau
Nicole Spence
Amanda Warnock

Bass Clarinet

Shannah Barros
Alyssa Diepdael

Alto Saxophone I
Lisa Dollansky
Marcie Frewin
David Janzen
Katrina Tarnawsky

Alto Saxophone 2

Angelina Fleck
Taylor-Rae Foster
Tracy Laslop
Chad Ohman
Saira Oud

Tenor Saxophone

Callan Griffin
Tyler Heal
Erica Torok

Bari Saxophone

Eric Toombs

Trumpet 1

Katherine Buffel
Kelsey Gil
Cole Peardon
Siobhan Penner

Trumpet 2

Ian Kerr
David Rhodes
Desiree Skubleny
Agata Surmacz
Jamie Tallman

Trumpet 3

Brett Bouthillier
Alex Kubish
Kristin LaGrange
Eric Lindemulder
Jackie Meyler
Harley Morison

Horn

Lauren Baril
Peter Clark
Paul Dauphinais
Alison Deas
Emily Filice
Heather Kennedy
Jinnee Lu

Trombone

Lynn Atkin
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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Graduate Student Composers Concert -- December 10, 2010

Convocation Hall, University of Alberta, 7:00 p.m.

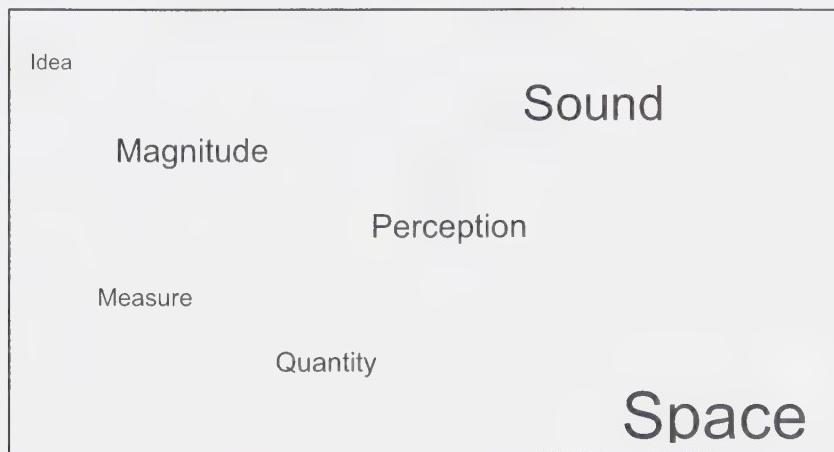
Featuring:

U of A Graduate Saxophone Quartet

**Laura Kerslake, Chee-Meng Low,
Justin Massey, Stephen Lewis**

- | | |
|---|---------------------|
| <i>1. Saxophone Quartet(s) & Sine Weave Generator</i> | Raimundo Gonzalez |
| Part I. Movement (2 Alto Saxophones, 2 Tenor Saxophones & Sine Weave Generator) | |
| Part II. Non Movement (Soprano, Alto, Tenor & Baritone Saxophone) | |
| | |
| <i>2. Kinesis</i> | Ruth Guechta |
| --- <i>brief intermission</i> --- | |
| | |
| <i>3. Re-Ordered Chaos for Saxophone Quartet and Noize Clothing</i> | Daniel James Brophy |
| I. Nanna: Eldest of the Wanderers, Father of the Zonei | |
| II. Shammash: God of Light and Life | |
| | |
| <i>4. Compensation</i> | Dave Wall |

Saxophone Quartet(s) & Sine Weave Generator – R. Gonzalez



Kinesis – R. Guechta

My thoughts for this work were that of a quiet mass of energy that becomes increasingly active and eventually collapses onto itself. This is why I chose the word *kinEsis* as a title which means the movement of an organism in response to a stimulus. In this case the stimulus is caused by the mass of energy itself. I chose to represent this with a gradual and persistent switch between two textures that occurs over the entirety of the piece.

Re-Ordered Chaos for Saxophone Quartet and Noize Clothing – D.J. Brophy

The work *Re-Ordered Chaos* is based from the Magen Text found in the infamous Necronomicon, which has its roots in Ancient Babylon. A common element found in most mythologies is the birth of the universe. Not unlike the stories found in Greek and Scandinavian literature, the creation of the universe in the Necronomicon begins with chaos, represented by the two ancient ones TIAMAT and ABSU. The Ancient Ones come together to create a race of Gods known as The Elder Ones. As The Elder Ones grow inside the belly of TIAMAT, they disturbed the Ancient Ones with their terrible ways.

*Remember !
The Elder Ones came together
They disturbed Tiamat, the Ancient One, as they surged back and forth.
Yea, they troubled the belly of Tiamat
By their rebellion in the abode of Heaven.
ABSU could not lessen their clamour,
TIAMAT was speechless at their ways.
Their doings were loathsome to the Ancient Ones.*

Ed Simon, *Necronomicon*, 1980

Compensation – D. Wall

This piece is an attempt to express Carl Jung's theory of compensation which proposes that tension produced by firmly held beliefs in the conscious mind are often challenged by the unconscious mind. During this process, contradictions appear and reappear, strengthening until both belief and its negation are held in consciousness. This produces extreme psychic tension, confusion, doubt, searching and striving which the conscious mind can not deal with. This tension dives into the unconscious where it goes looking for archetypes with which to address the conflict. Through this process, symbols are created which guide us to resolution.

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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

CONTEMPO New Music Ensemble 2010-2011

Concert II: ALL CANADIAN

Friday, January 28, 2011, 7:00 p.m.
Convocation Hall, University of Alberta

Drs. Andriy Talpash & Roger Admiral, directors

Program:

Pangaea Ultima (2010) Gordon Fitzell (b.1968)
clarinet, percussion, piano,
electric guitar, violin, double bass

Moods (1985) Violet Archer (1913-2000)
clarinet and alto saxophone

Sometime (2004) Michael Oesterle (b.1968)
saxophone quartet

--- Brief Intermission---

Breakdown of System (and Malfunction in 5 different ways) (2004) Rose Bolton (b.1971)
baritone sax, violin, piano, percussion

Liquid Fragments I (1996) Randall Smith (b.1960)
alto flute, double bass, and tape

Blue Melismas (2000) ** world premiere ** Tim Brady (b.1956)
soprano sax, flute, clarinet, oboe, bassoon, horn

CONTEMPO New Music Ensemble 2010-2011

Jessica McMillan, flute
Christa Eriksson, oboe
Ellie Neufeld, clarinet
Christopher Mann, clarinet
Matt Nickel, bassoon
Emily Shultz, saxophone
Justin Massey, saxophone
Stephen Lewis, saxophone
Alyssa Baker, percussion
Marie Krejcar, violin
Robyn Reekie, double bass

Special Guests for Concert II:

Dave Wall, guitar
Laura Kerslake, saxophone
Zach Vogel, horn
Roger Admiral, piano

Chamber Juries

Tuesday, Mar 29, 5pm

Group	Title	Composer
Annette Martens, soprano Tyson Oatway, guitar	"Dolcissimo Sospiro" "Se l'aura spira" "Flow, my Tears" "Can she Excuse my Wrongs?"	Giulio Caccini (1551-1618) Girolamo Frescobaldi (1583-1643) John Dowland (1563-1626)
Rachael King, mezzo-soprano Da Young Yoon, harpsichord and Organ	"As I walked forth one summer's day" "Since first i saw your face" "O Jesu, nomen dulce"	Robert Johnson (1560-1634) Thomas Ford (1580-1648) Heinrich Schutz (1585-1672)
Graeme Armstrong, oboe Matt Nickel, bassoon Somang Lim, organ	Sonata in E minor op. 37, no. 2	Joseph Bodin de Boismortier (1689-1755)
Ashley Rees, voice Jessica McMillan, flute Kathleen DeCaen, cello Stephanie Wong, harpsichord	Diane et Acteon 1. Recit: "Dans le fond d'un vallon ombragé" 2. Air Gai: "Fuyez, fuyez, faune sauvage!" 3. Recit: "Cependant les coursiers de l'amant" 4. Air Vif: "Que le son du cor rappelle nos chasseurs"	Joseph Bodin de Boismortier
Graeme Armstrong, oboe Matt Nickel, bassoon Somang Lim, harpsichord	Tafelmusik	Georg Philipp Telemann (1681-1767)
Marie Krejcar, violin Kathleen de Caen, cello Rosie Kilgannon, piano	Trio in e minor, op 90, "Dumky", V and VI	Antonin Dvorak (1841-1904)

Tuesday, Mar 29, 8pm

Stephen Lewis, soprano sax
Laura Kerslake, alto sax
Chee Meng Low, tenor sax
Justin Massey, baritone sax

Shift Shaf

Claudio Gabriele

Jessica McMillan, flute
Ellie Neufeld, clarinet

Ianna Ings, clarinet

Jee Won Kwak, piano

Christa Eriksson, oboe
Marie Krejcar, violin
Kelly Kim, piano

Ianna Ings, clarinet

Jee Won Kwak, piano

Christa Eriksson, oboe
Marie Krejcar, violin
Kelly Kim, piano

Duos for Flute and Clarinet, Op. 24 (1991)
1. Andante sostenuto, 2. Allegro risoluto
3. Moderato, 4. Allegro ma non troppo
5. Andante molto, 6. Allegro

Robert Muczynski (1929-2010)

Five Bagatelles for clarinet and piano op. 23
I - Prelude, V - Fughetta

Gerald Finzi (1901-1956)

Concerto for Violin and Oboe in C minor, BWV 1060
I - Allegro, II - Adagio, III - Allegro

Johann Sebastian Bach (1685-1750)

Patrick Smith, cello
Wai Eng-Nieuwenhuis, violin
Clarijane Bellionnes, piano

Trio for Violin, Cello and Piano, op. 32
I - Allegro moderato, III - Elegia, IV - Finale

Anton Arensky (1861-1906)

Jacques Arsenault, tenor
Yoana Kyurkchieva, piano

An die ferne Geliebte, op. 98

Ludwig van Beethoven (1770-1827)

Wednesday, Mar 30, 5pm

Jeanie Kim, cello
Yoana Kyurkchieva, piano

Cello Sonata No. 1 in E minor, op. 38
III - Allegro

Johannes Brahms (1833-1897)

Amanda Alstad, violin

Arlan Vriens, viola
Lisa Lin, cello

Rachel Grahn, piano

Piano Quartet in A Minor

Gustav Mahler (1860-1911)

Christopher Mann, clarinet
Jeanie Kim, cello
Somang Lim, piano

Clarinet trio in A minor, op. 114
I. Allegro, II. Adagio

Johannes Brahms (1833-1897)

MaryGrace Johnstone, flute
Rachel Grahn, piano

Introduction and Variations on
Trockne Blumen

Franz Schubert (1797-1828)

Sherelle Carey, harp
Victoria Burgess, harp

Spanish Dance #5
Fanfarnette

Enrique Granados (1867-1916)
Jean-Philippe Rameau (1683-1764)

Wednesday, Mar 30, 8pm

David Moore, horn
Trish Whitebone, trumpet
David Galloway, trombone

First Cretaceous Suite
IV - Henry Kelsey, 1691, V - Haydn Seek
VI - Bela Bela, VI - Chant of the Spirit Dancers
IX - Elder's Hymn.

Zack Vogel, french horn
Matthew Parsons, trumpet
Glen Skelton, trumpet
Catherine Woodruff, trombone
Ray Basaraba, tuba

Quintet for Brass No. 1
1. Allegro Vivace
2. Chaccone
3. Con Brito

Isabel Davis, soprano
Da-Young Yoon, piano

"Toujours"
"Adieu"
"A Monk and his Cat"

Carmen Specht, voice
Audrey Mo, piano

"Oh! quand je dors"
"Sure on This Shining Night"

Mark Wilkinson, baritone
Christina Le Rose, piano

Dichterliebe, Op. 48

Robert Schumann (1810-1856)

Gabriel Fauré (1845-1924)
Gabriel Fauré (1845-1924)
Samuel Barber (1910-1981)

Franz Liszt (1811-1886)
Samuel Barber (1910-1981)

Roger Deegan (1928-2006)

